

40
Mus. pr.

1030

Basso

Da Franc. Antonio Vrio

—
C

p. 5

Mus. per.
1030

40

Urio

M O T E T T I
D I C O N C E R T O
B A S S O.

142/6

M O T E T I
D I C O M E R T O
B 2 2 2 2

BASSO.

MOTETTI DI CONCERTO

A DUE, TRE, E QUATTRO VOCI
Con Violini, e senza.

OPERA PRIMA.

Composti, e Dedicati

All'Eminentissimo, e Reverendissimo Prencipe,

IL SIG. CARDINALE

PIETRO OTTOBONI

Nipote della Santità di N. S.

PAPA ALESSANDRO OTTAVO

DA F. FRANCESCO ANTONIO URIO DA MILANO,

*Minor Conventuale, Maestro di Cappella nell' Insigne Basilica
de' Santi Dodici Apostoli di Roma.*



IN ROMA, MDCXC.

Nella Stamperia di Gio. Giacomo Komarek Boemo, all' Angelo Custode.
CON LICENZA DE' SUPERIORI.

1774



A. B. C. D. E. F. G. H. I. J. K. L. M. N. O. P. Q. R. S. T. U. V. W. X. Y. Z.

OPERA PRIMA.

Composita a D. J. J. J.

Libretto di D. J. J. J.

di D. J. J. J.

PETRO OTTONI

di D. J. J. J.

PATALESSA

di D. J. J. J.

MASSIMO

di D. J. J. J.

di D. J. J. J.



di D. J. J. J.

di D. J. J. J.

EMINENTISS. E REVERENDISS.
SIGNORE.



ARDISCO *Dedicare à*
VOSTRA EMINENZA *questa*
mia prima Opera, che contiene li Can-
tici da me composti in Musica per ser-
vizio della Chiesa. E due sono li motivi
principali, che mi danno confidenza :

Il primo è fondato nella sua incomparabile generosità, che m'assicura di benigno gradimento; l'altro nella cognitione, che in così sublime grado tiene V.E. di questa nobilissima Professione, la quale consistendo in armonia, non disdice punto à chi regna, mentre, al sentir de' Savj, la Musica appartiene, non meno alla norma de' costumi, che alla regola del Governo. Non sdegni per tanto l'E.V. quest'umile tributo del mio debole ingegno, con l'offerta del quale mi fò gloria di sottoscrivermi

Di V.E.

Roma li 12. Marzo 1690.

Umiliss. Devotiss. & Ossequiosiss. Servo.

F. Francesco Antonio Urio.

A L B E N I G N O L E T T O R E .

SAREBBE vna diffonanza , quando pretendo d' allettarti coll' Armonia , il lasciare di pregarti à concedere tutto il tuo compatimento verso questo primo parto delle mie fatiche , & i primi abozzi della mia penna . L'Animo non é sconcertato in quello che é douuto alla tua cortesia : e se trouarai senza Concerto i componimenti , non farà difficile alla tua bontà di farli comparire come se fossero dotati del pieno numero dell' Armonia , riceuendoli con aggradimento . Farò stridere ben presto sotto le battiture del Torchio gl' Offertorij delle Domeniche , e Venerdi della Quadregesima , e Domeniche dell' Auuento , à Cappella con l' Organo , che potranno seruirti per Motetti in tutti i tempi ; & in oltre i Responsorij del Natale con il *Te Deum* . Io lodo IDDIO , che m'habbia data questa attenzione à procurare di sodisfarti ; e stà sano .

TAVOLA

De' Motetti, che si contengono
nella presente Opera.

A D V E C A N T I.

Domine mi Rex. per tutti li tempi, à carte
Gaude plaude. per ogni Santo, ò Santa.
Dum fame. per l' Eleuatione.
Audite, C. e T. con VV. per S. Francesco, ò altro S.

C A N T O, E A L T O.

Quam dilecta. per ogni tempo.
Ad Cœlum. per ogni Santo, ò Santa.
Ego flos Campi, con VV. per la Madonna.

C A N T O, E B A S S O.

Para Cruces. per Santo Martire. 1
Expectansexpectaui. cō VV. per tutti i tempi. 4

A T R E.

Lauda Anima mea, C.C.T. per ogni tempo. 8
Domus ab N. C.C.B. per S. Antonio, ò altro S. 10
Vulneratum cor. C.A.F. per S. Dialogo. 12

A Q V A T T R O.

Dominus regit me. C.A.T.B. per ogni tempo. 16
Si quæris miracula. C.A.T.B. per S. Antonio. 19

Violino secondo. Audite Cœli. 21 Violino secondo. Ego flos campi. 24



Ara Cruces.
Tacet.

Basso.



Audacia cessa- bit



audacia ces- sabit, depones ardo-



rem dum cernes furorē qui minas ij. ar-



ma-



bit, qui minas armabit audacia ces-



sabit audacia cessabit audacia cessa- bit au-



dacia cessa- bit cessabit, crede mihi va- na

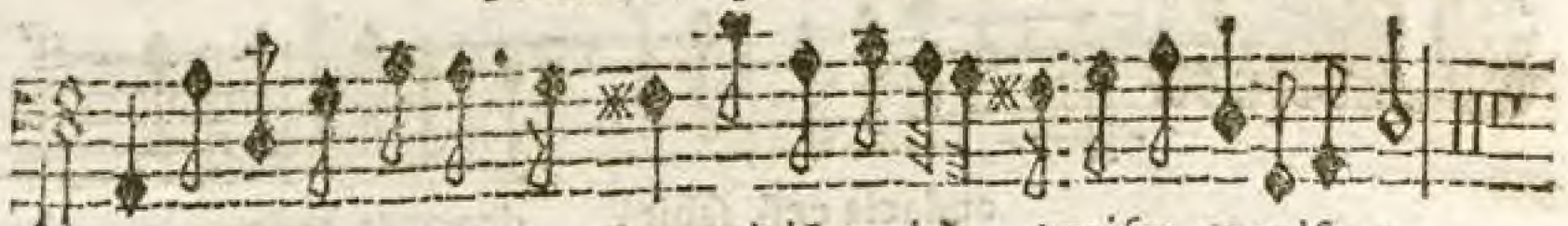


spes & qui- etis ficta lux fallit te precla-

Aaaa



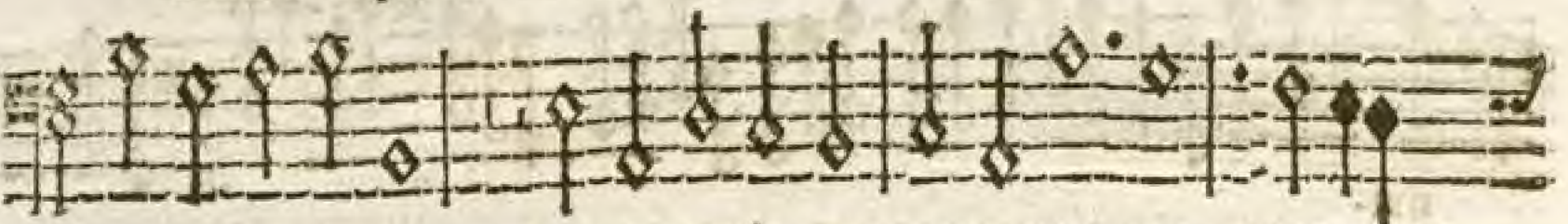
re fallit te preclare Dux qui dū ca- nis miser



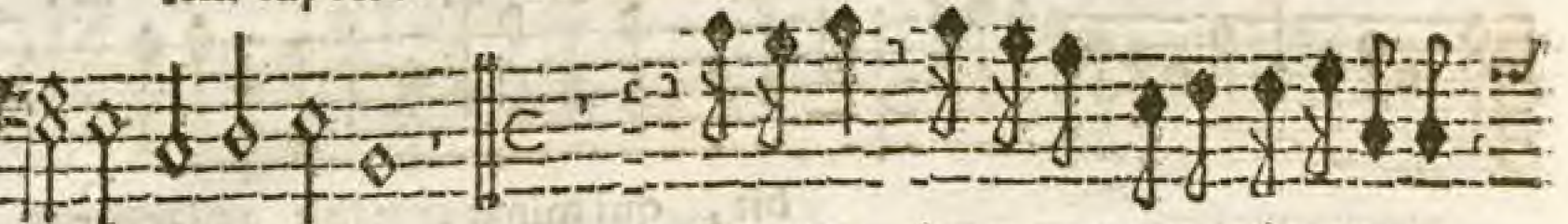
es fallit te preclare Dux qui dū canis — miser es miser es.



Pœnas cupit cor tuum mor- tem mor-



tem expecta. Pœnas cupit cor tuum mortem mor-



tem expecta. Super te super te mors cadet amara



Ad extrema supplicia te para supplicia te para te para,



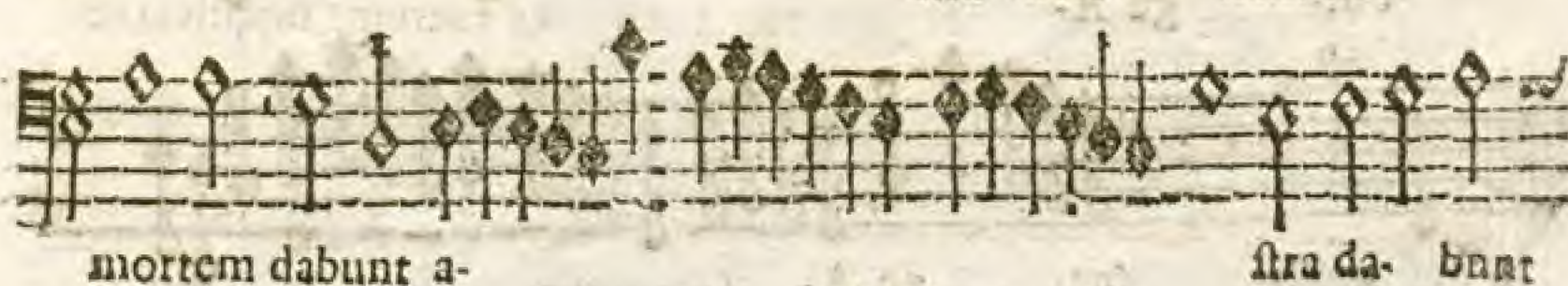
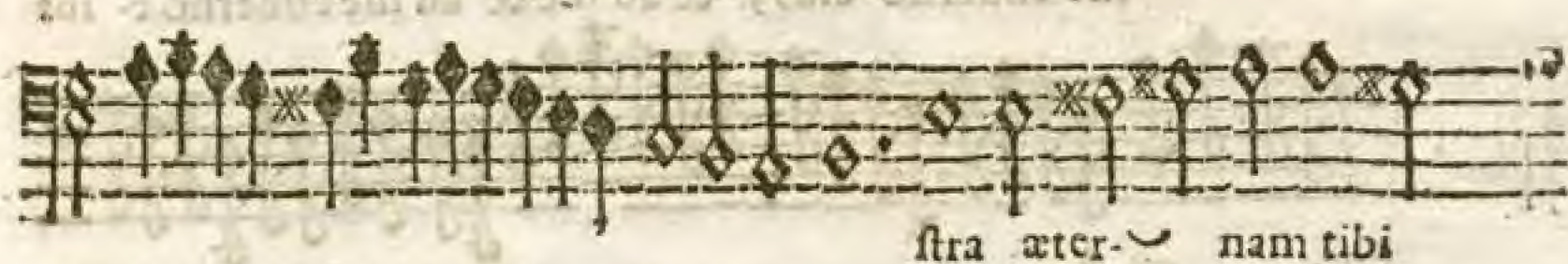
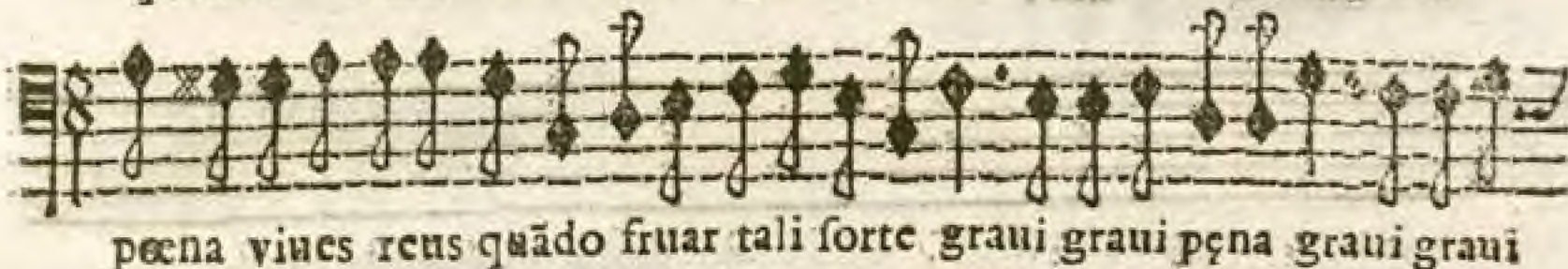
te para te para te para te para ad extrema supplicia te

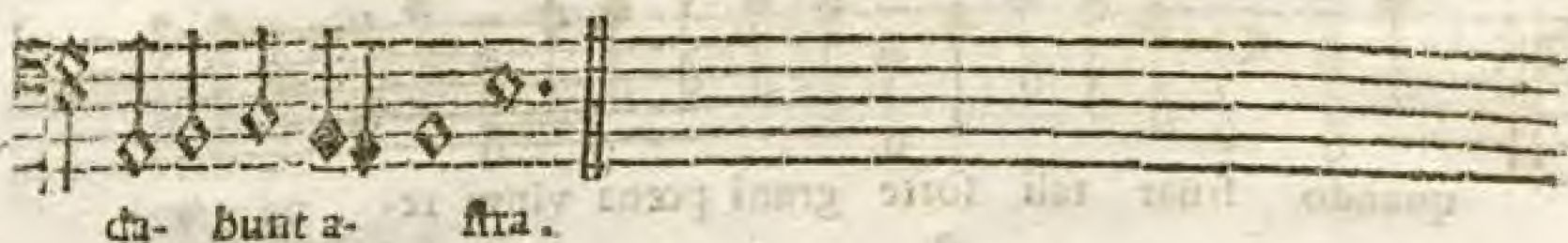


para,

Triumphat

bit

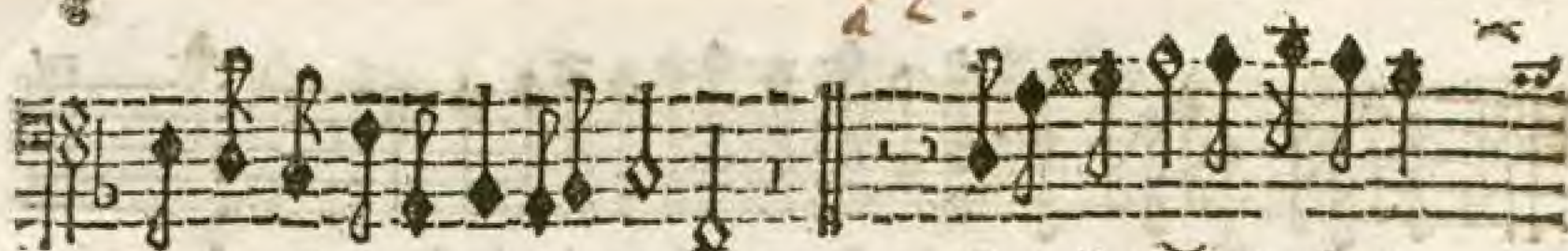




Xpectans.
Tacet.







morum suo-

rum.

Egredia- mar in a-



gram cōmoremur in-



villis commoremur in villis in vil-

lis egredi- amur in



gram



commoremur in villis, commoremur in villis, cōmoremur in



villis commoremur in villis, egrediamur in a-



grū cōmoremur in villis,



commoremur in villis in villis cōmoremur in villis in villis.



Mane surga-



mus surga-

mus ad vineas, vide-

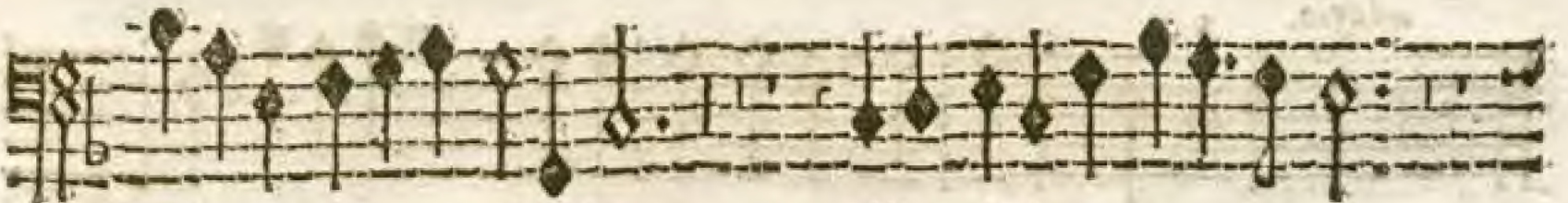


amus si floruit vinea, videamus si floruit vi-



nea.

Alle- luia al-



leluia,

alle- luia a-



le- luia

alle- luia ij.

allegro. Tenore



Au-

da

lauda ij. Anima mea Do-



minum lau- da lauda anima mea anima mea Dominū



laudabo Do-

minum in vita in vita



me-

a in vita me- a in vita me- a.

adagio.



Dominus ij.

cecos illuminat,

diligit &

presto



iustos pupil- lum suscipit,

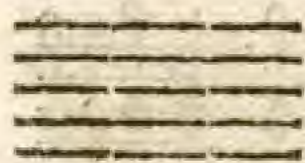
vias pecca- torū di-



per-

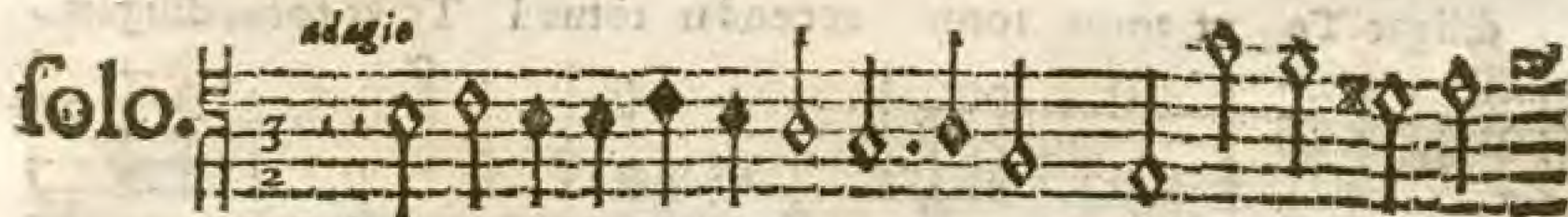


dit disperdit, vias peccatorum disperdit, disperdit disperdit.

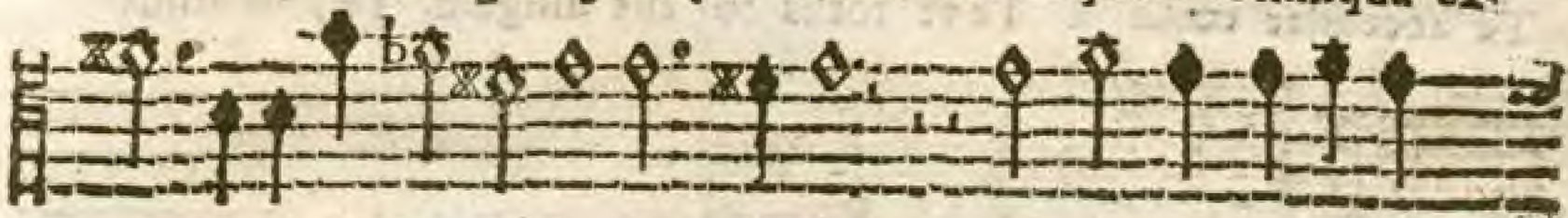


Sitio Domine,
Tacet.

Quis est ignis,
Tacet.



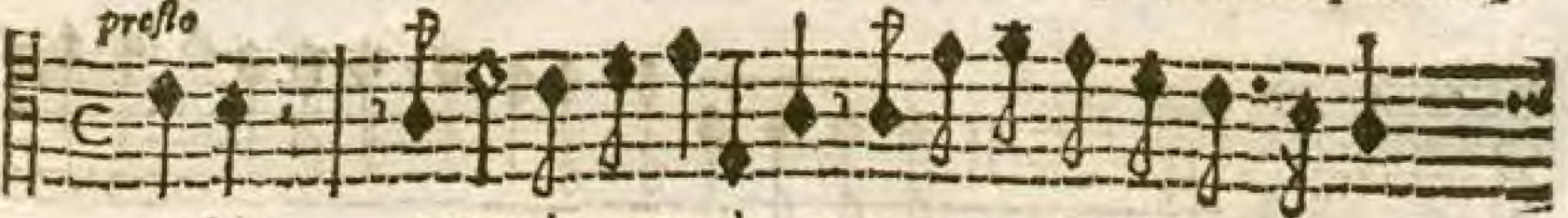
O ignis qui sēper ardes, & nunquam & nunquā ex-



tingueris, & nunquā extin- gueris. O Amor qui semper



ferues, & nunquam, & nunquam tepescis, & nūquā, & nunquam te-



pescis, accende accende me æterna Cœli gloria,



beata spes mortalium, lux lucis & fons luminum, di-



em di- es illuminans, accende accende me, Bbbb

vt totus



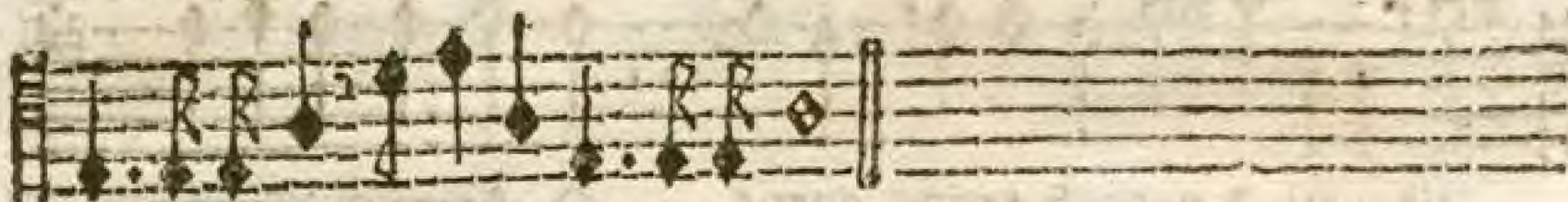
totus accendar totus à Te vt totus to- tus to- tus



diligit Te vt totus totus accendar totus à Te vt totus diligam



Te accendar totus à Te vt totus to- tus diligam Te, vt totus



diligam Te vt totus diligam Te.



Omnis ab Anto- nio supra petrā Dominum

N.

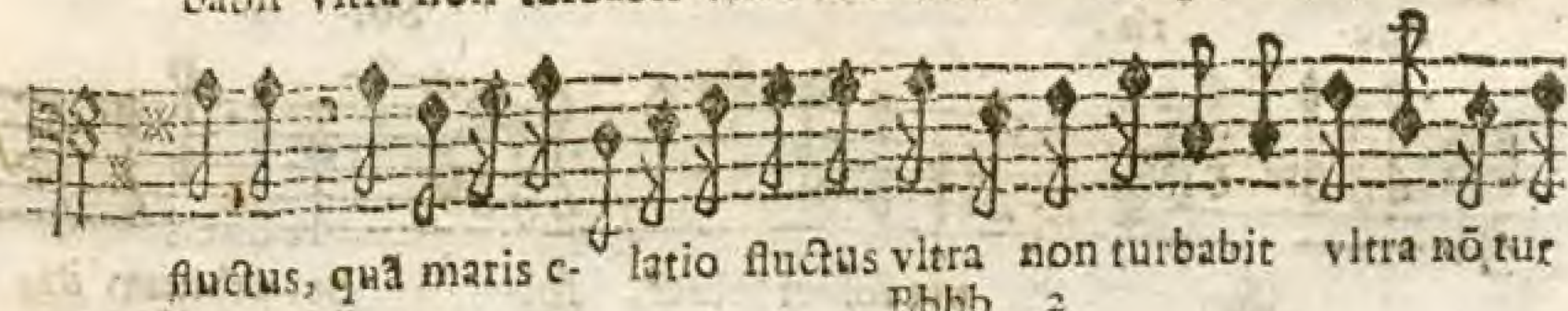
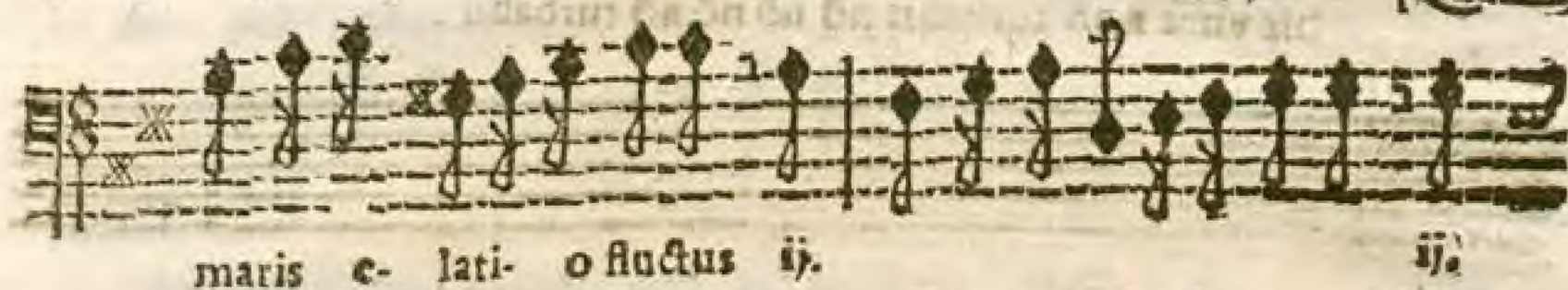


posita persta-



bit dpmus ab Anto- nio

N.

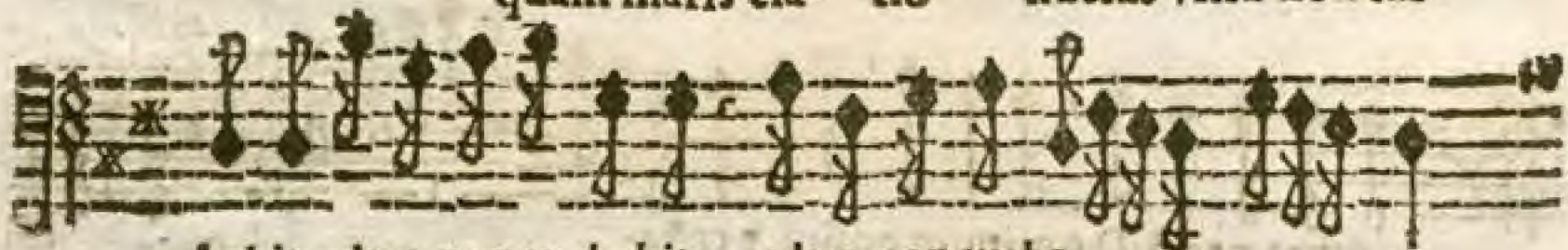




babit ij.



quam maris cla- tio fluctus ultra non tur-



babit ultra non turbabit, ultra non turba-



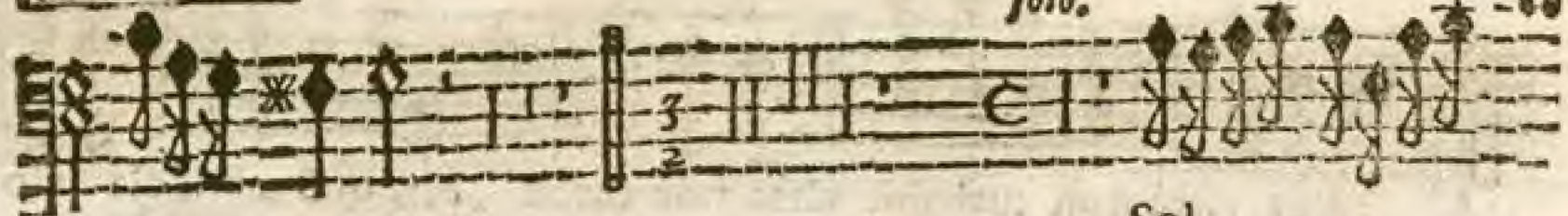
bit ultra non turbabit nō nō nō nō turbabit.



Vlneratum.
Tacet.



Adsum adsum quid à me
soio.



que- ris.

Sol-



net soluet soluet, sol- net debitum na-



turæ, proles Adam proles Adam morietur, mea falce reci-



detur mea falce residetur tãquam herba tãquã foe- uum dissol-



uetur quasi coenum dissoluetur quasi coenum inter fines



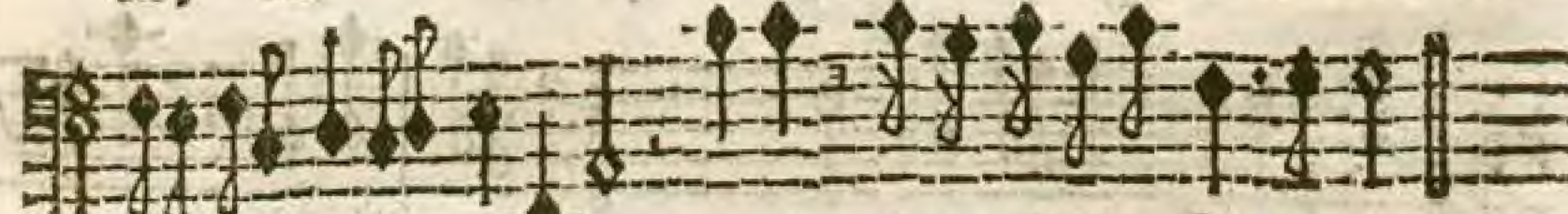
se- pul- turæ inter fines sepul- turæ se- pul- tu-



ræ dissoluetur quasi coenũ inter fines inter fines sepultu-



ræ, sol- uet soluet soluet sol uet



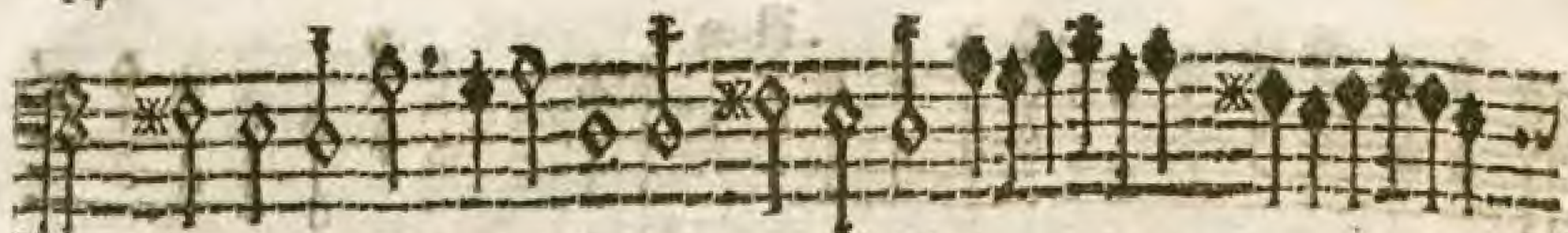
de- bi rã na- su ræ, mortis quis e- uitabit fu- nera?

adagio.

Qui vitæ. A 2.
Tacet.



Ut uiuat spira-



bit hic Fi- dei Dux vt uiuat spira-



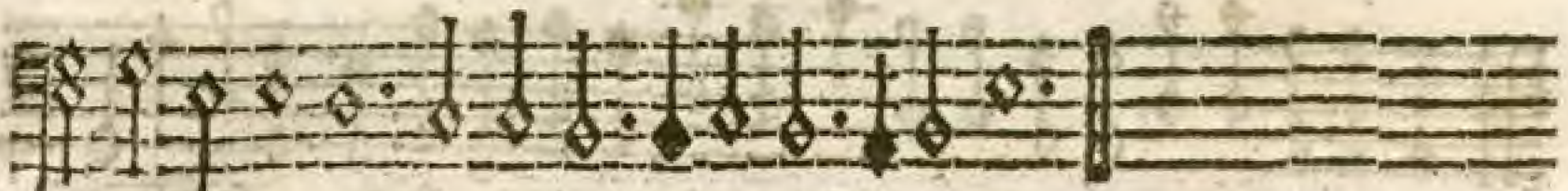
bit spirabit hic Fi- dei Dux vt splen-



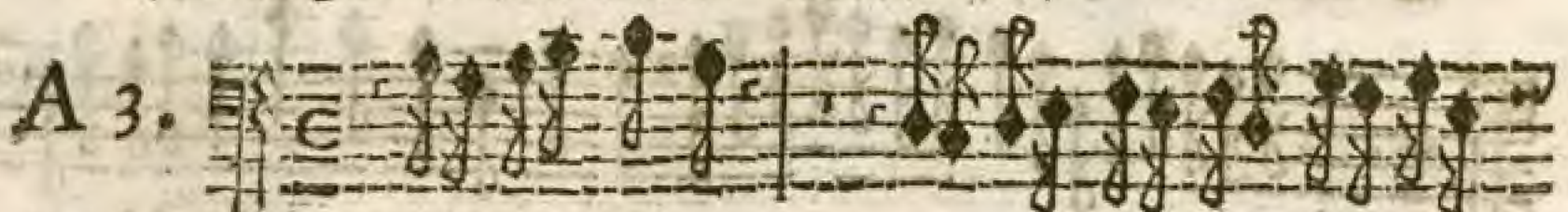
deat languen- bit hæc in- clita inclita lux vt splen-



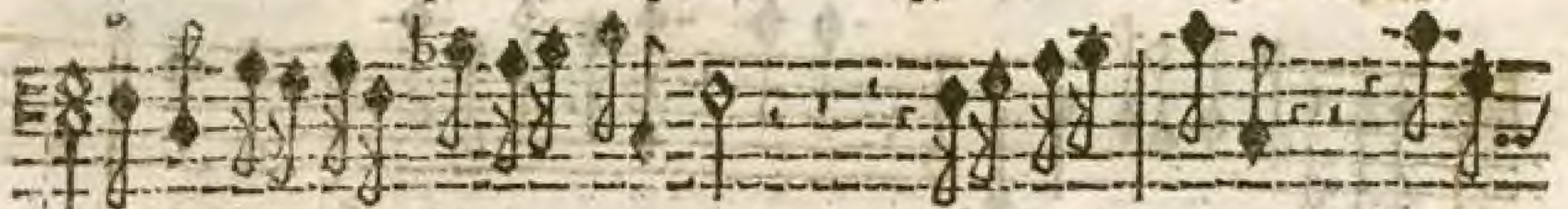
deat langue- bit langue- bit languebit vt splen-



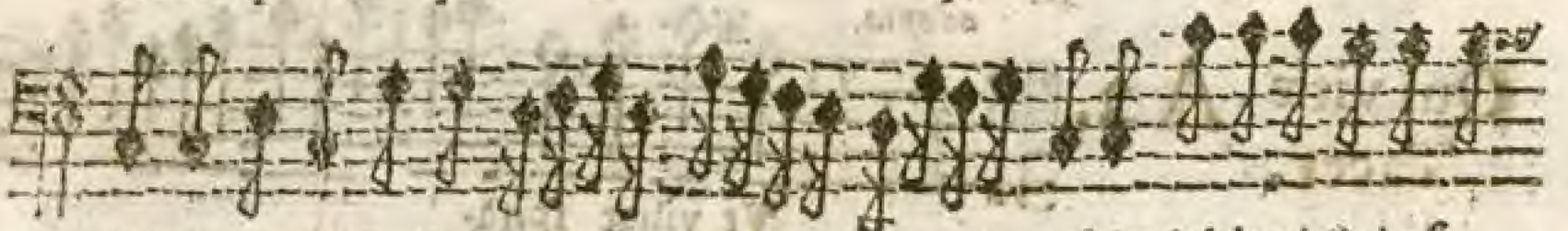
deat langue- bit hæc inclita inclita lux.



Spi- ra spira, spi- ra vi- ue fa- lix

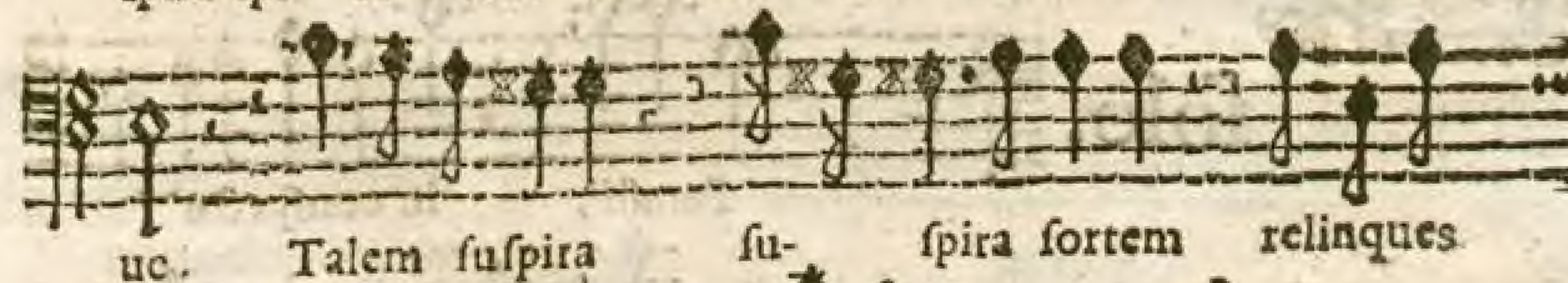


Dine spi- ra spira vi- ue spi- ra viue viue



spira mors nō dira da-

bit dabit vitā infi-





vitam & non & non & non inuenies mor- tem relinques



vitam, & non relinques vitam, & non relinques vitam, &

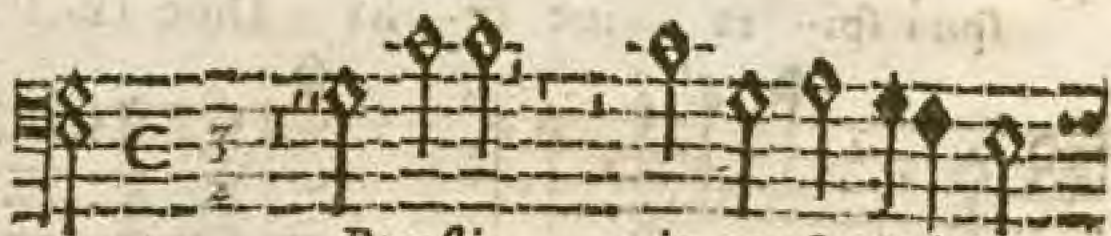


nō inuenies mor- tem, & non inue- nies mor- tem

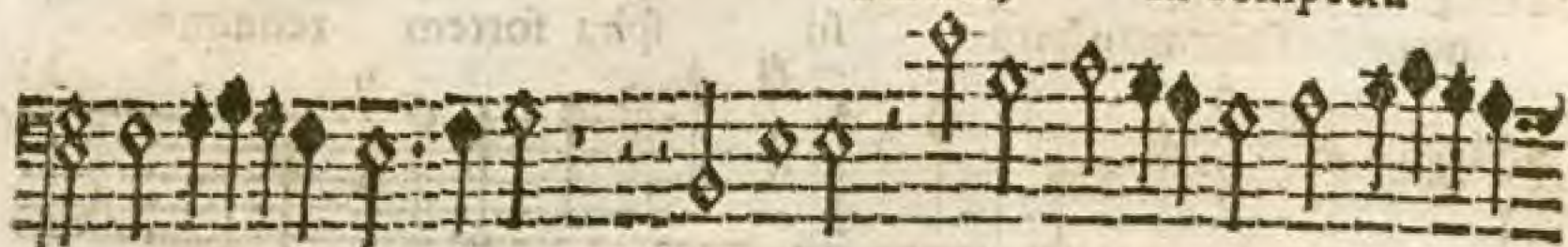


Ominus regit, Super aquam, Si ambulauerō
Tacet. Tacet. Tacet.

solo.



Parasti, in conspectu



meo mensam, Parasti in conspectu meo



mensam in conspectu meo mensam aduersus eos



aduersus eos, aduersus eos qui tribulant me aduersus



eos qui tribulant me aduersus eos aduersus eos ad- uer- sus



eos qui tribulant me ad- uer- sus eos qui tribulant me.



Ocu- li om- nium, in te sperant Do-

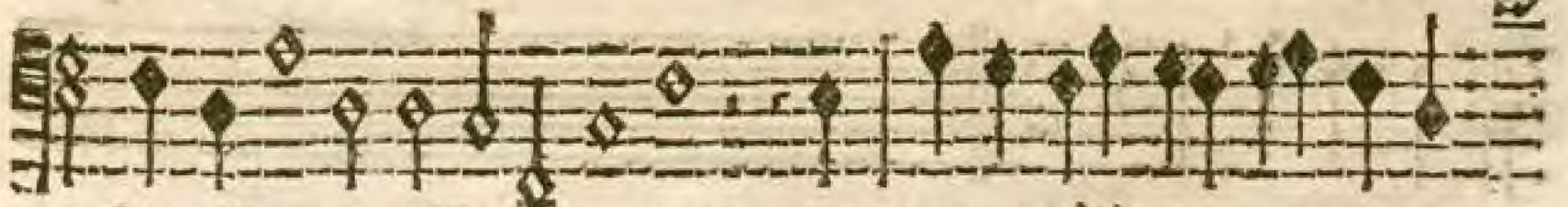


mine ocu- li om- nium,

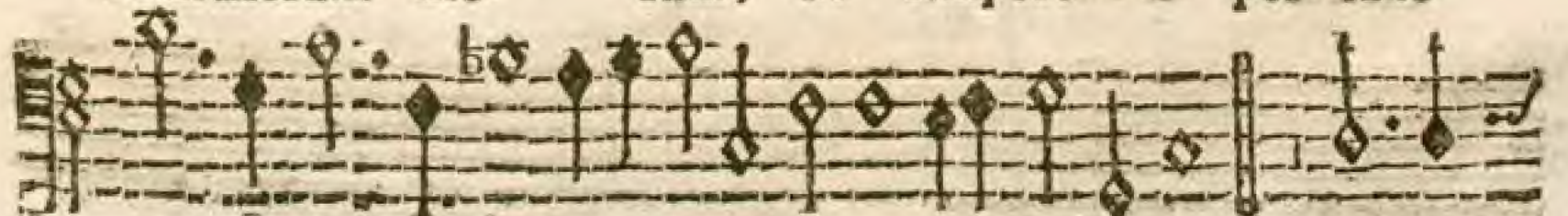


in te sperat Do-

mine, & ru das e-



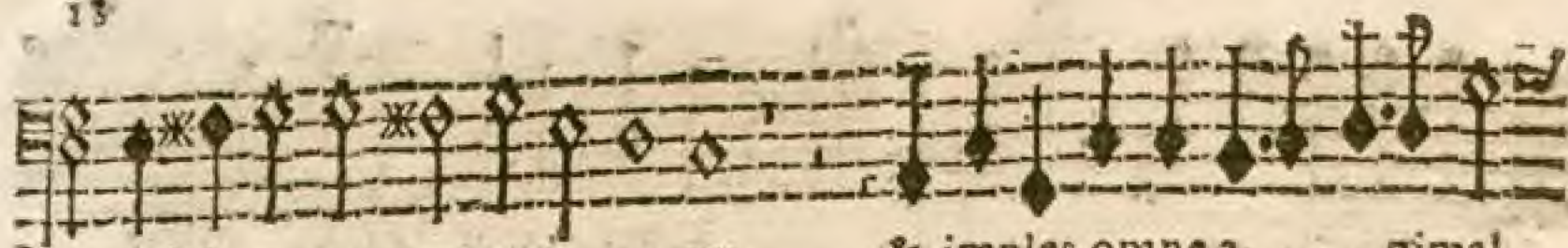
scam illorum illo- rum, in tempore o- por- tuno



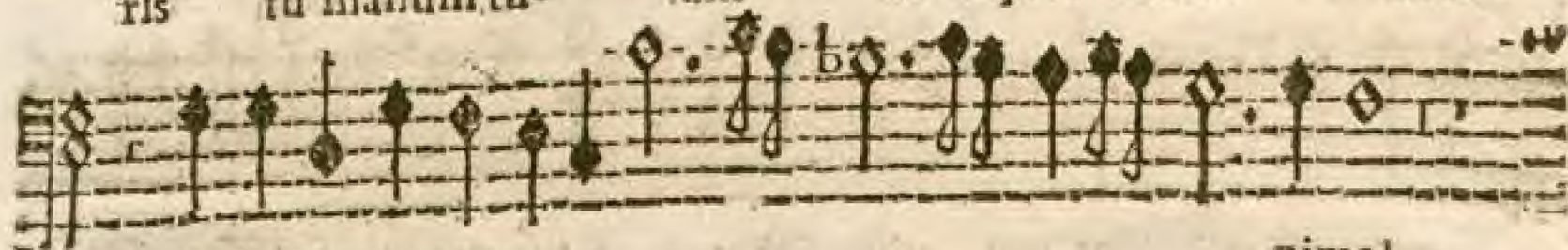
o.

por- tu- no o- por- tu- no. Ape-

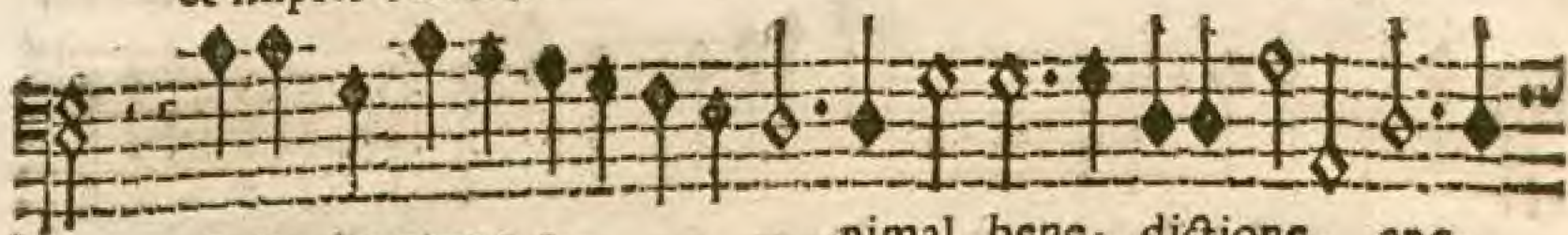
Cccc



ris tu manum tu- am & imple omne a- nimal



& imple omne a- nimal,



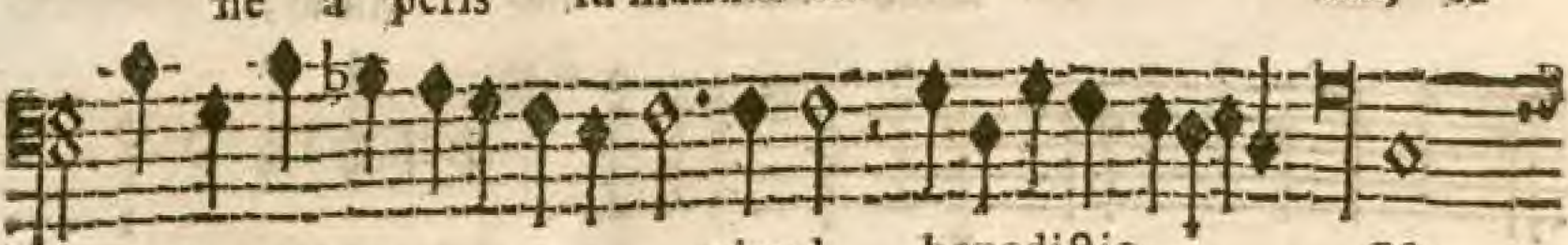
& imple omne a- nimal bene- dictione, ape-



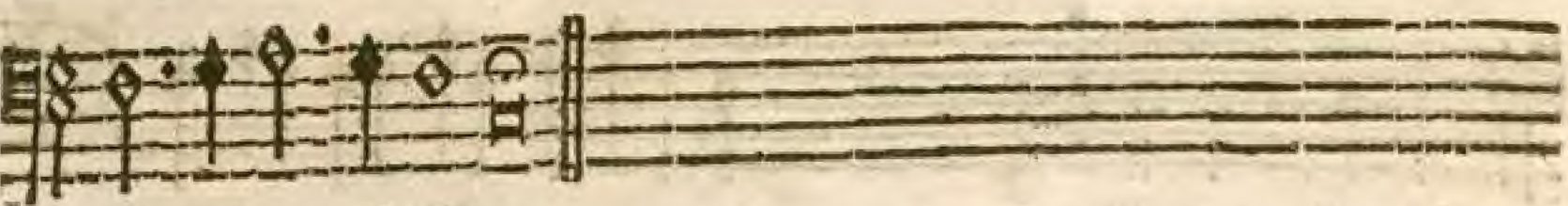
ris tu manum tuam, & imple omne a- nimal benedictio-



ne a peris tu manum tu- am, &



imple omne a- nimal benedictio- ne



benedi- ctione



S I quæris. 

Mors error cala- mitas

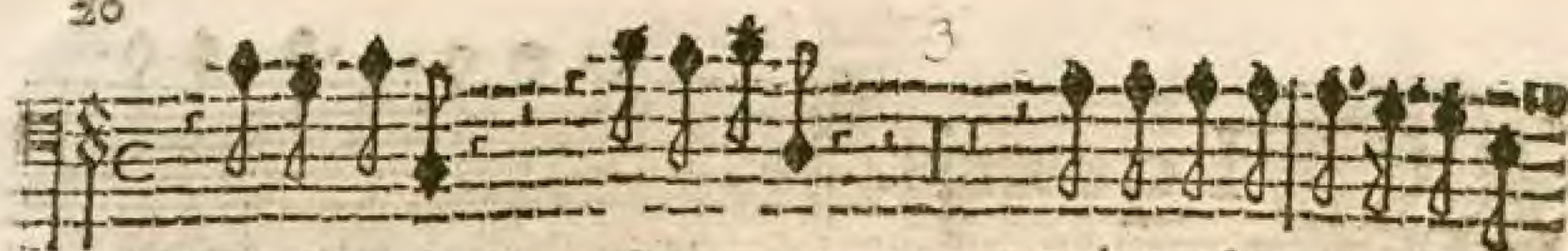
dæmon lepra fu- giunt mors error ca-

la. mitas, Si quæris mira-

cula, mors error ca-

lamitas, cala- mitas, dæmon ij. le- pra fugi-

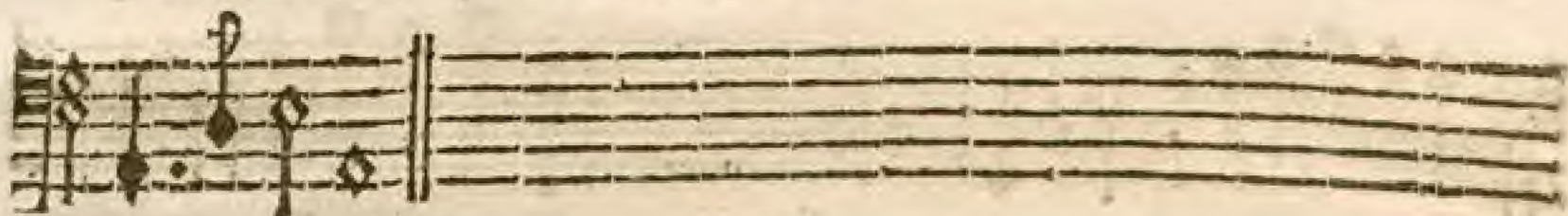
unt ægri sar- gūt sani ~ *V.S. volti subito.*



Cedūt mare cedunt mare, membra resque perditas



petūnt, & acci piunt iuvenes, & ca-



ni.

A 2.



Pe- reunt pe- ri- cula ces sat & ne-



cessiras narrent hi qui sentiunt dicant Padua-



ni.

Cedunt mare, &c. Gloria Patri, &c, Cedunt mare, &c.
vt supra. Tacet. vt supra.

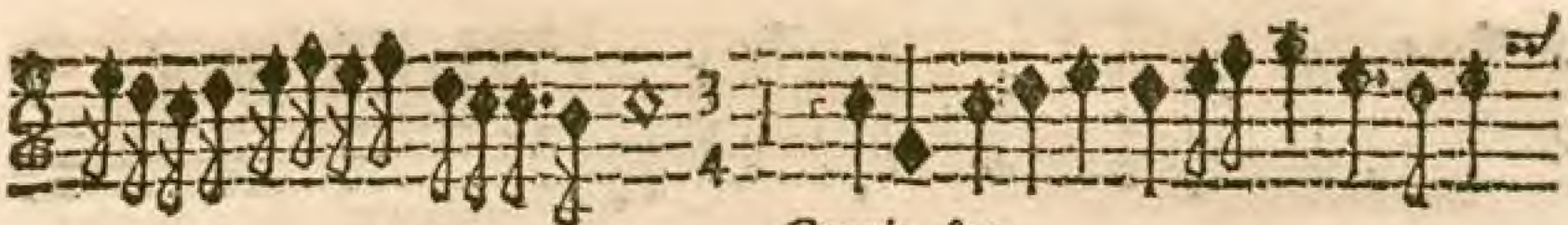


Violino secondo

21



Vdite Cœli.



Carnis, &c.



V.S. volti subito;

Cccc 3



Canite tuba.
Tacet.



Pauper.

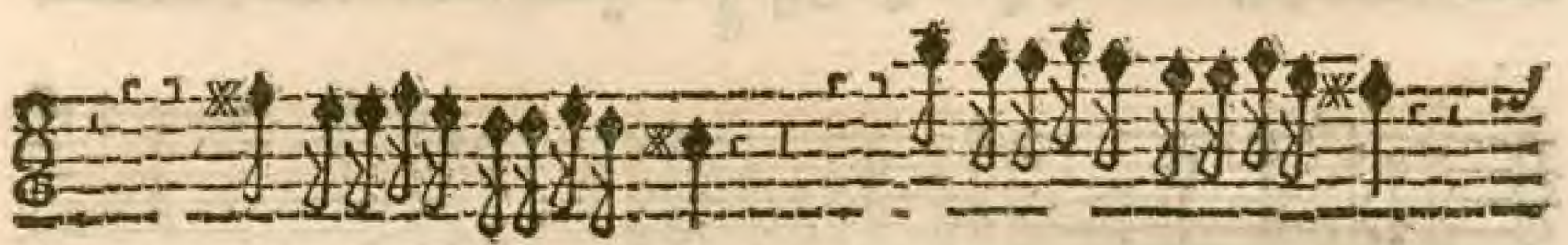


Seguita.





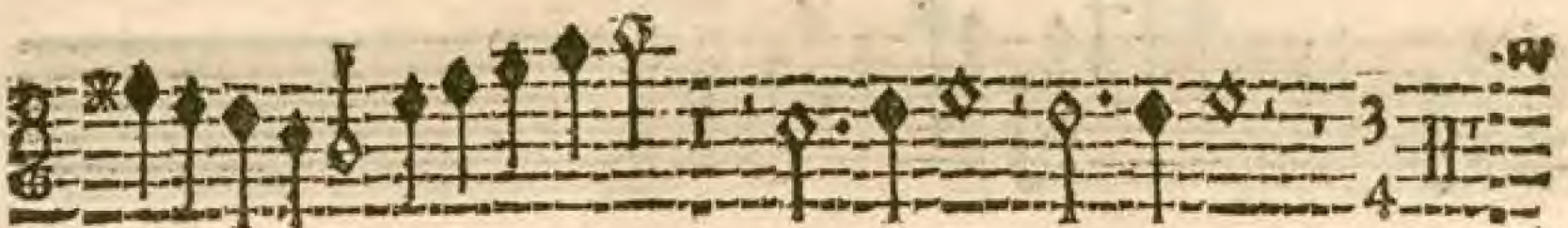
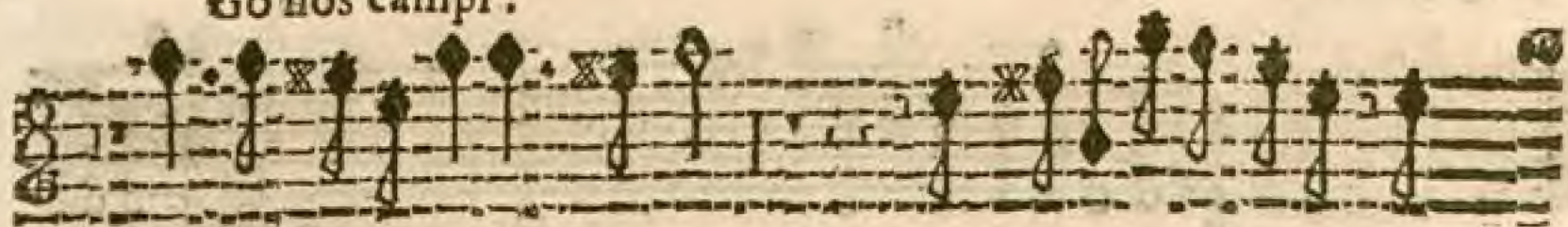
O stupor .



Violino secondo

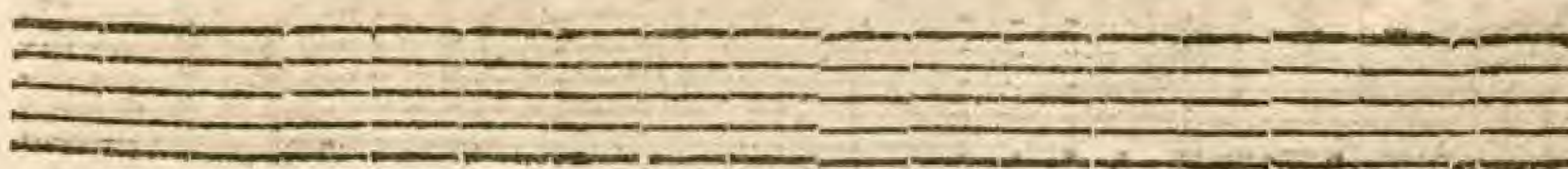
E

Go aos campi .

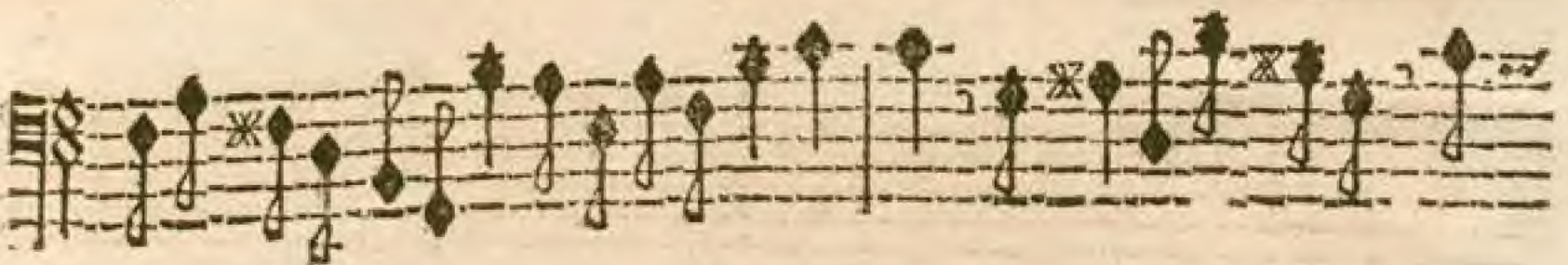




V.S. volti subito.



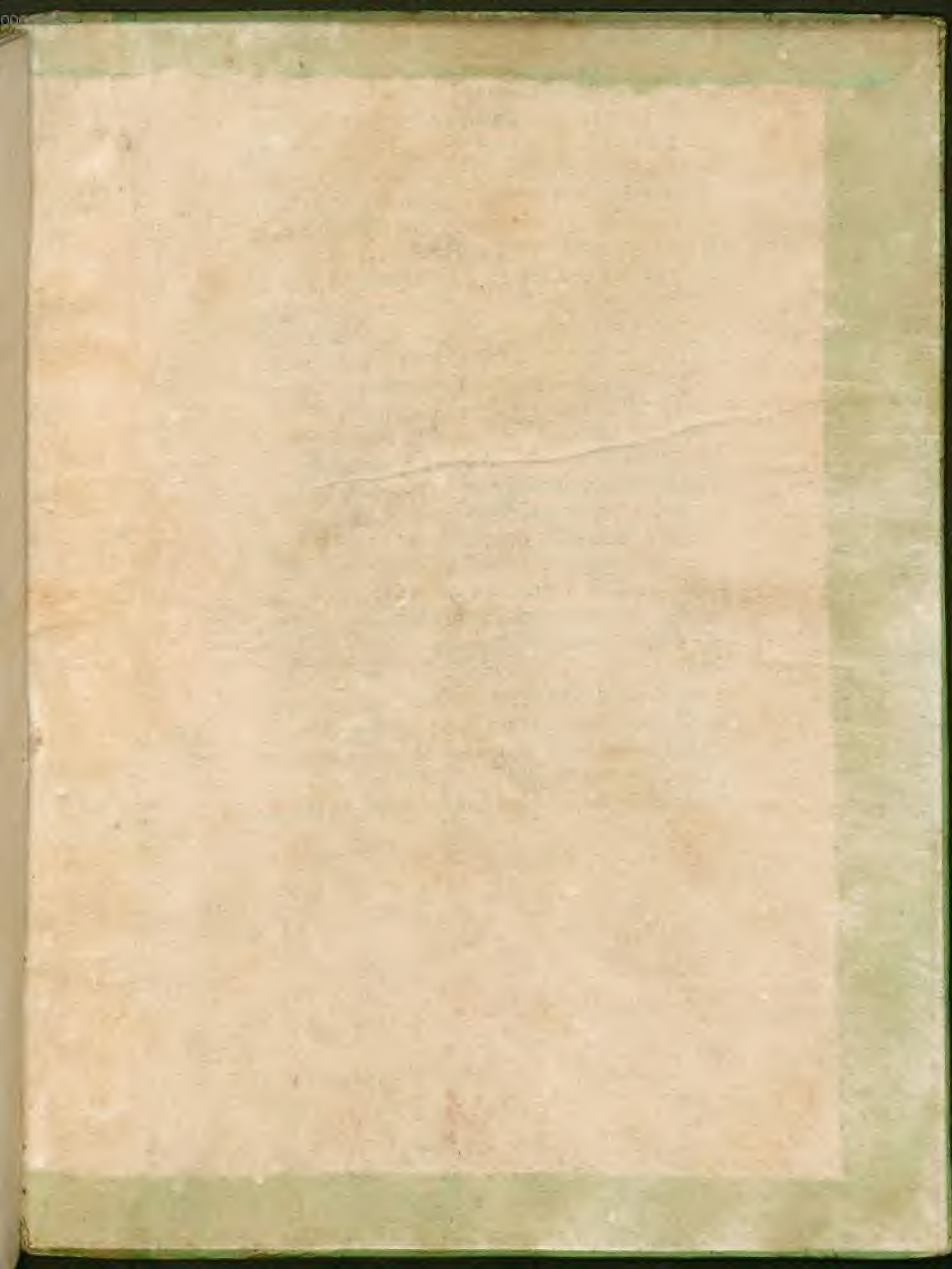




F I N I S.



2 1 N 1 7



40
Mus. pr.

1030

Alto Ex.

p. 1

01229527

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1030.

40

Urio

M O T E T T I
D I C O N C E R T O
A L T O.

142/6

I. T. T. E. T. G. M.
O. R. O. N. O. C. T. I.
M. T. A. A.

A L T O.

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O T T A V O

DA F. FRANCESC' ANTONIO URIO DA MILANO,

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de' Santi Dodici Apostoli di Roma.*



I N R O M A, M D C X C.

Nella Stamperia di Gio. Giacomo Komarek Boemo, all'Angelo Custode.
CON LICENZA DE' SUPERIORI.

I T T E T O M

O T T O N O T O
A T T O N O T T O T O T O
A T T O N O T T O T O T O

O T T O N O T T O T O T O

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O T T O N O T T O T O T O

39527
EMINENTISS. E REVERENDISS.
SIGNORE.



ARDISCO Dedicare à
VOSTRA EMINENZA questa
mia prima Opera, che contiene li Can-
tici da me composti in Musica per ser-
vizio della Chiesa. E due sono li motivi
principali, che mi danno confidenza:

Il primo è fondato nella sua incompara-
bile generosità, che m'assicura di benigno
gradimento; l'altro nella cognitione, che
in così sublime grado tiene V.E. di questa
nobilissima Professione, la quale consisten-
do in armonia, non disdice punto à chi re-
gna, mentre, al sentir de' Savj, la Musica
appartiene, non meno alla norma de' co-
stumi, che alla regola del Governo. Non
sdegni per tanto l'E.V. quest'umile tributo
del mio debole ingegno, con l'offerta del
quale mi fò gloria di sottoscrivermi


Di V.E.

Roma li 12. Marzo 1690.

Umiliss. Devotiss. & Ossequiosiss. Servo.

F. Francesco Antonio Urio.

A L B E N I G N O
L E T T O R E .

AREBBE vna dissonanza , quando pretendo
d'allettarti coll' Armonia , il lasciare di pre-
garti à concedere tutto il tuo compatimento
verso questo primo parto delle mie fatiche ,
& i primi abozzi della mia penna . L'Animo
non é sconcertato in quello che é douuto alla tua cortesia :
e se trouarai senza Concerto i componimenti , non farà
difficile alla tua bontà di farli comparire come se fossero
dotati del pieno numero dell' Armonia , riceuendoli con
aggradimento . Farò stridere ben presto sotto le battiture
del Torchio gl' Offertorij delle Domeniche , e Venerdi
della Quadragesima , e Domeniche dell' Auuento , à Ca-
pella con l' Organo , che potranno seruirti per Motetti
in tutti i tempi ; & in oltre i Responsorij del Natale con
il *Te Deum* . Io lodo IDDIO , che m'habbia data questa
attentione à procurare di sodisfarti ; e stà sano .

TAVOLA

De' Motetti, che si contengono
nella presente Opera.

A D V E C A N T I.

Domine mi Rex. per tutti li tempi, à carte
Gaude plaude. per ogni Santo, ò Santa.
Dum fame. per l' Eleuatione.
Audite, C. e T. con VV. per S. Francesco, ò altro S.

C A N T O, E A L T O.

Quam dilecta. per ogni tempo. 1
Ad Cœlum. per ogni Santo, ò Santa. 5
Ego flos Campi, con VV. per la Madonna. 10

C A N T O, E B A S S O.

Para Cruces. per Santo Martire.
Expectans expectaui. cō VV. per tutti i tempi.

A T R E.

Lauda Anima mea, C.C.T. per ogni tempo.
Domus ab N. C.C.B. per S. Antonio, ò altro S.
Vulneratum cor. C.A.B. per S. Dialogo. 12

A Q V A T T R O.

Dominus regit me. C.A.T.B. per ogni tempo. 16
Si quæris miracula. C.A.T.B. per S. Antonio. 19

Violino primo. Audite Cœli. 21 Violino primo. Expectans. 24

Alto



Vam dilecta taberna-



cula dilecta, dilecta dilecta tabernacula



tu- a Domine Domine virtutū Domine virtū- tum



concupiscit, & deficit a- nima me-



a cōcupiscit, & deficit & deficit, &



deficit anima mea in a-



triā in a tria Domi-



ni in a-

tria in

Aaa



a- tria in a- tria in



a- tria Do- mini, in a- tria



Do- mini.

folo



Cor me- um, & caro me- a



& ca- ro me-



spiritofo .

a exulta- ue-



runt exultaue-



runt exultauc- runt exultauc- runt in



DEVM in DEVM viuum exul- ta- uerunt in DE-



VM vi- uum in DEVM



in DEVM viuum. Etenim sibi passer inuenit sibi



do- mum. & rurtur nidum sibi vbi po-



nat v bipo- nat vbi ponat pullos suos vbi



ponat pullos suos vbi ponat pullos su- os vbi po-



nat vbi ponat pullos su- os. Alta- ria tua



Domine virtutum

Rex meus, & DEVS me-

us



Alta- ria tu- a

Domine virtutum

Rex meus, & Deus



Beati.

Tacet

meus & DEVS me- us, & DE- VS me- us.

spiritoso.

Alleluia

alle- luia al-

le-



luia allelu-

ia

al-



lelu-

ia

alle- luia

alle-



luia

alle- luia

alle- luia

al-



leluia

al-



leluia



al-

leluia al-

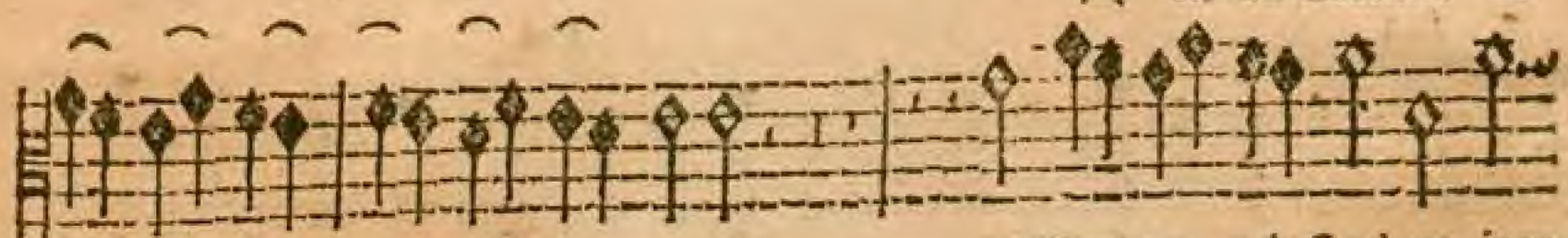
leluia.

à 2. A. e C.



D Cœ-

lū ad Cœlum ad

Cœlum ò sponsa be- ata
Al- ma

ad Cœlum ad Cœlum iam



le- ra conscende ad Cœlum ad Cœlum iam læ- ta con-



scende & victrix ascen-

de coro-



nis coro-

nis coro-

nis or-

na-

ta coro-



nis coronis

or- nata

ad Cœ-



lum ad Cœlum

ad



Cœ- lum ad

Cœ-

lum o

spon sa

be-

ata o

spon-

Al- ma

Al-



sa be- a-

ta o spon-

sa be- a-

ta-

ma

o Al-

ma



Ad Cœlū ad astra confurge fe-

stina ad Cœlū ad



astra confurge fe-

stina festina

festina,

festina,



festina festina festi na, & lata

congaude

congaude





Pompe vane pompe vane, aure mūda- ne iam di-



scedant iam discedāt iam discedant longe à te, iam discedāt iā discedant



longe à te, si læ- tari vis cœli- ca spe vis cœli- ca



tuæ delitiæ pōpe care solū IESVM sint ama-



re tuæ deli- tiæ pōpe care solum IESVM sint ama-



re solum IESVM sint ama-

re

Ad humana.

Tacet.



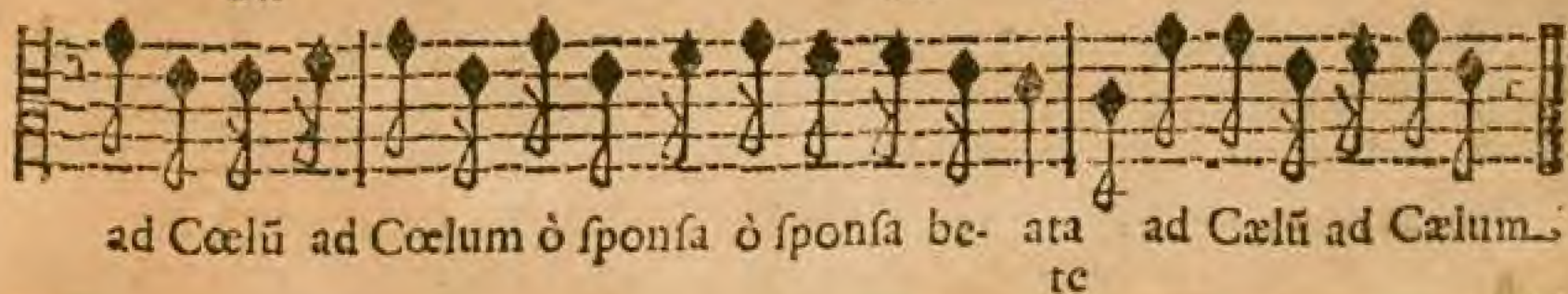
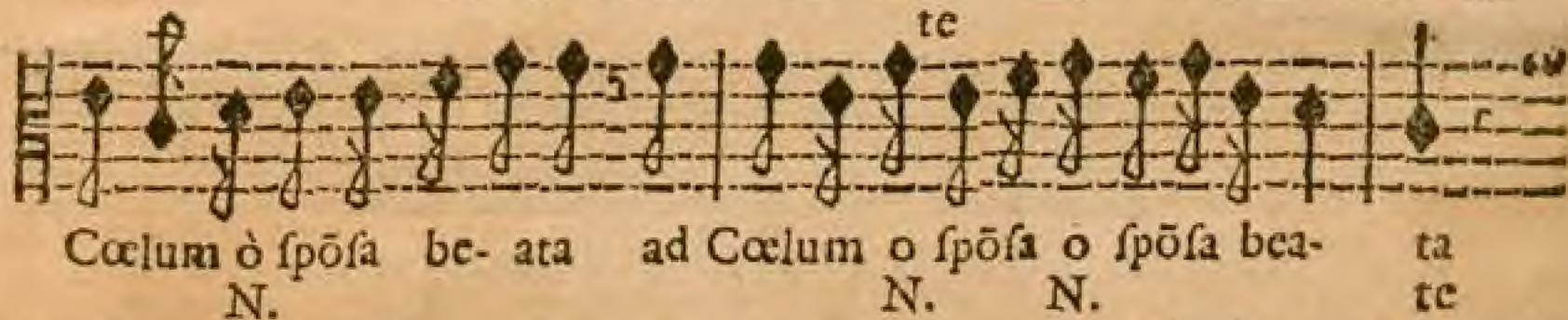
Eia curre vola vola



vo-

la

e- ia curre vola vola





Go flos campi, &c.

Tacet



Vox vox dilecti mei ecce iste venit ecce iste



venit saliens in mon-



tibus ecce iste venit



ecce iste venit saliens in mon-



tibus, sonet sonet vox tua



in auribus meis, vox enim tua dulcis, & facies tua de-



co-

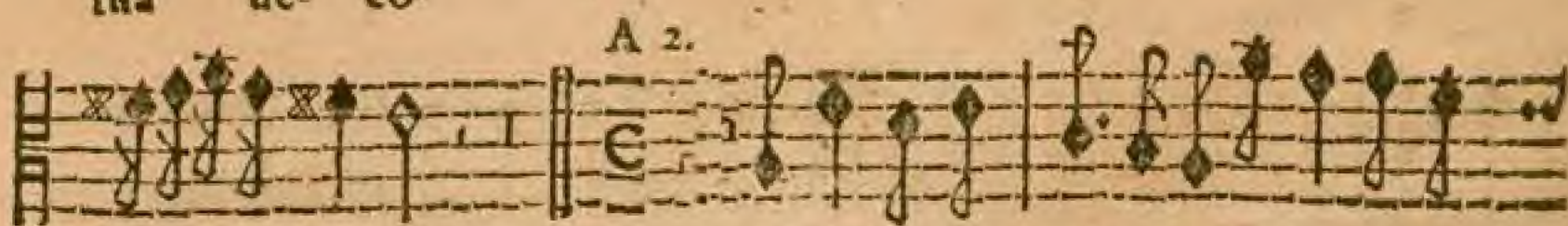
ra de-co-ra



vox enim tua dulcis, vox enim tu- a dulcis, & fa- cies



tua de- co-



ra.

Fulcite me floribus stipate me



malis quia Amo-



re lan-

guco,

ful cite me florib' sti-



pate me malis quia Amore Amore lan-



guco,

quia Amore lan-



guco fulcite me floribus stipa te me malis quia A-



more lan-



guco, fulci te me floribus stipate me malis qui-

a Amo- re Amore Amo- re lā



guco quia A-



mo-

re lan-

guco.

à 3. Altus.



Vulneratum cor meum.

Tacet.



Adsum.

Sile

fite

non de

cet

ita



nunquam te mori

volo

ego

ego sum vi-

ta.



Viues viues & inter flam- mas exulta-



bis exulta- bis.

Soluet debitum, &c.

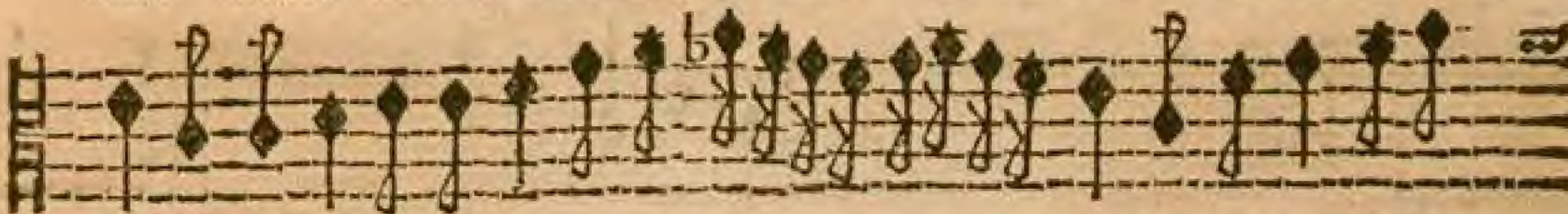
Tacet.



Qui vite ha- bebit mu- nera. Nata- lis est



vitæ mors clara Sanctorum nata- lis est vitæ mors clara San-



ctorum, & funus est mite extre- mis extremis in-



flo- rum occasus est dies.



& vltimum terri- bilium, & vltimum terribi- lium



gra- ta qui- es, & vltimum terri-



bi- lium gra- ta qui- es.



Vt viuat spira-

bit hic Fidei



Dux vt viuat spira-



bit hic Fi- dei Dux, vt splen- deat langue-



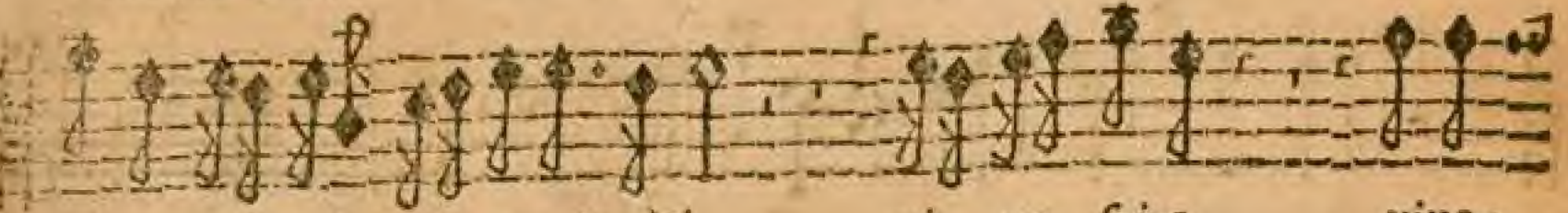
bit hæc incli- ta lux vt splen- deat lan gue- bit hæc



incli- ta in- elita lux vt splen- deat linguebit hæc



incli- ta lux, Vi ue viue spi- ra vi- ue fæ- lix



Diue spi- ra vi- ue viue vi- ue spira, viue



spira mors nō dira da- bit viue spira mors nō



dira dabit vitam infi- nitam viue spira mors nō dira da bit



vitam infinitam da- bit dabit vitam infi-



nitam viue spira spira viue spira mors nō dira dabit vitam in- fi-



nitam vi- ue spira spi- ra viue fæ- lix Diue fæ- lix



fælix Diue talem suspira, suspi ra sortem



relinques vitam, & non, & non, & nō inuenies mor-



tē relinques vitam & non, & non relinques vitam &



nō inuenies mortem, & non, & non & non inuenies mor- tem



relinques vitam, & nō inuenies mortē relinques vitam, & non &



nō inuenies mortem & nō inuenies mor- tem & non in-



uenies inuenies mortem.



Ominus regit me, &c.

Tacet.



Super aquam refectionis super aquam



refecti- onis educa- uit me



educa-

uit me



Animam me-

am cōuer.

tit

Animam



meam cōuertit cōuer-



tit con-



uer-

tit.

Si ambulauero,
Tacet.

Paraſti.
Tacet.



Ocu- li om- nium



in te ſperāt Do-

mine in te ſperant



Do-

mine in te ſperant Do-

mine ocu- li

Ccc



o- niam in te sperant Do-

mine,



& tu das escam illorum in tempore o-

por-



tu-

no in tempore

o- por- tuno in tempore



o-

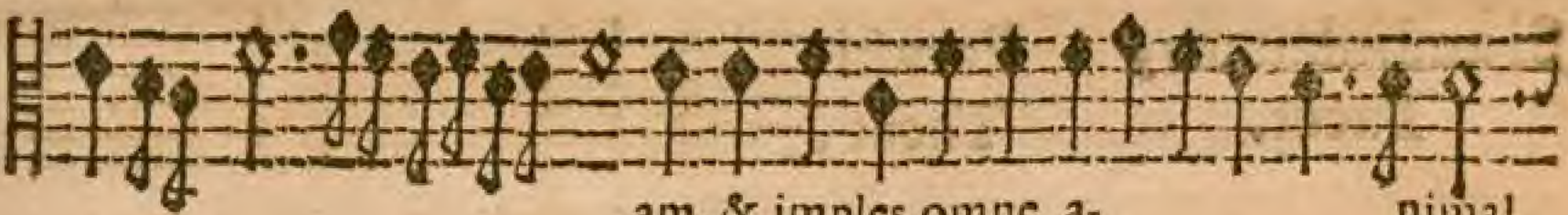
portuno.

& imples omne



a-

nimal aperis tu manum tu-



am, & imples omne a-

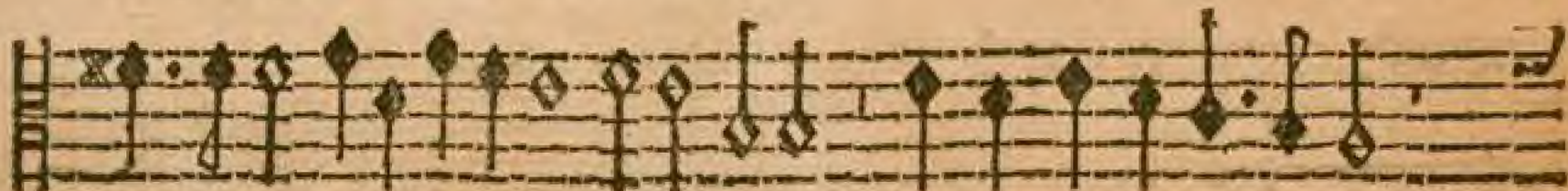
nimal



benedictio- ne bene- dictio-

ne,

& imples omne



animal bene dictio-

ne, imples omne animal



benedictio- ne, & imple omnem a-

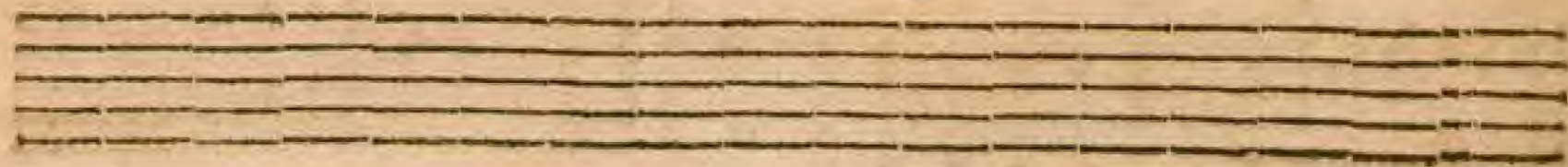
nimal imple omnem



a- nimal benedictio-

ne benedictio-

ne



I queris mira-



cula mors error ca-



la-

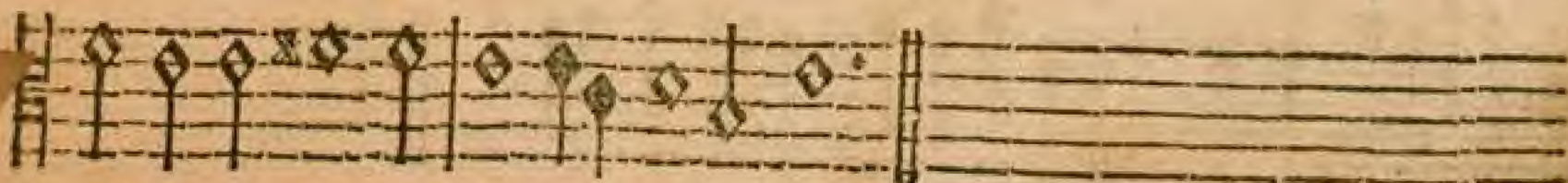
mitas daemon ij.

lepra fugiunt



daemon ii. lepra fugiunt daemon lepra fu-

gi-



unt aegri surgunt surgunt fa- ni.



Cedunt ma- re ma re vincula cedunt ij. ma- re



vincula membra resq; perditas, petunt, & accipiunt iuuenes, &



ca- ni mēbra resque perditas petūt & acci- piunt



iuuenes, & ca-

ni.

vt supra.



Glo-



ria Patri & Fi- lio



& Spiritui Sancto, & Spiritui Sancto, & Spiritui San-



cto, & Spiritui San

cto. Cedunt, &c. vt supra.

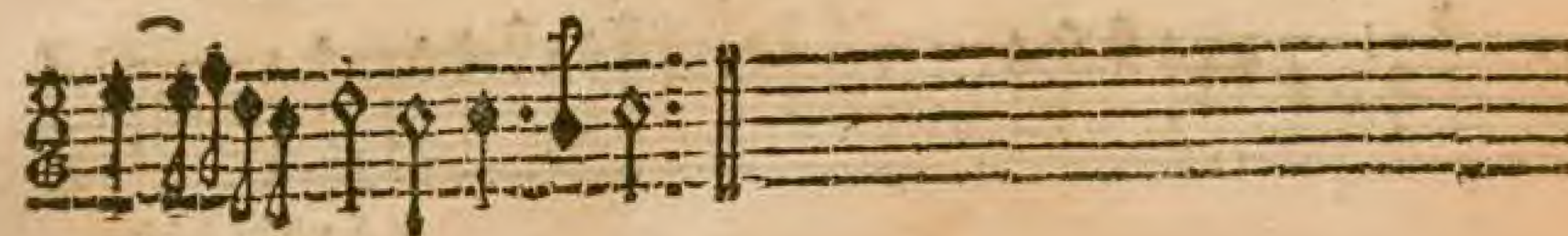


A Vdire celi .





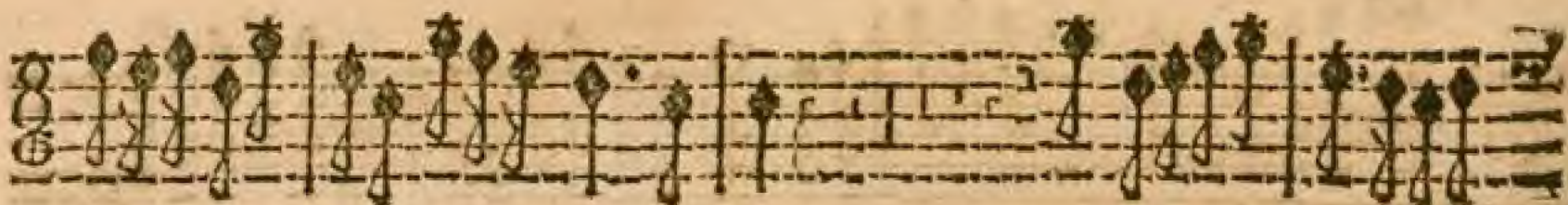
Pauper.



A 2.



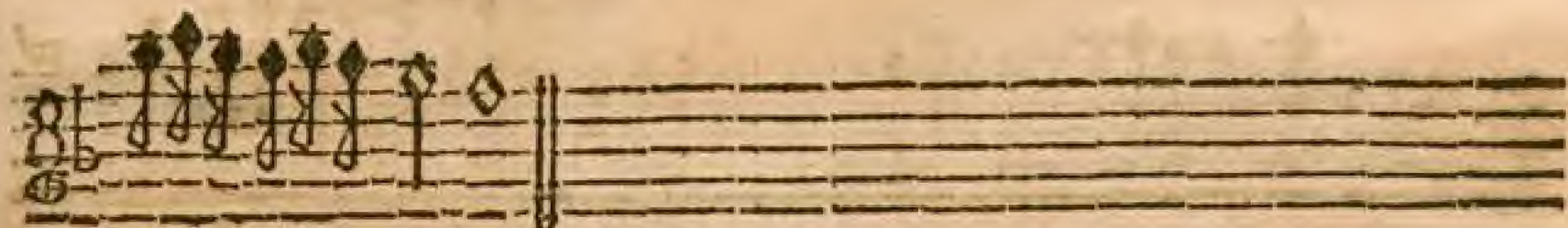
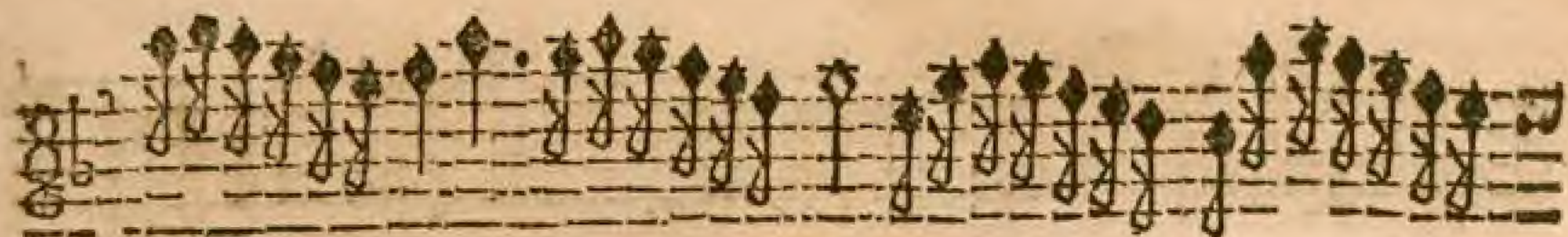
O stupor, &c.



Introduzione. adagio



Expectans.



adagio



Expectans.





Ego dilecto meo.



V. S. volti subito,



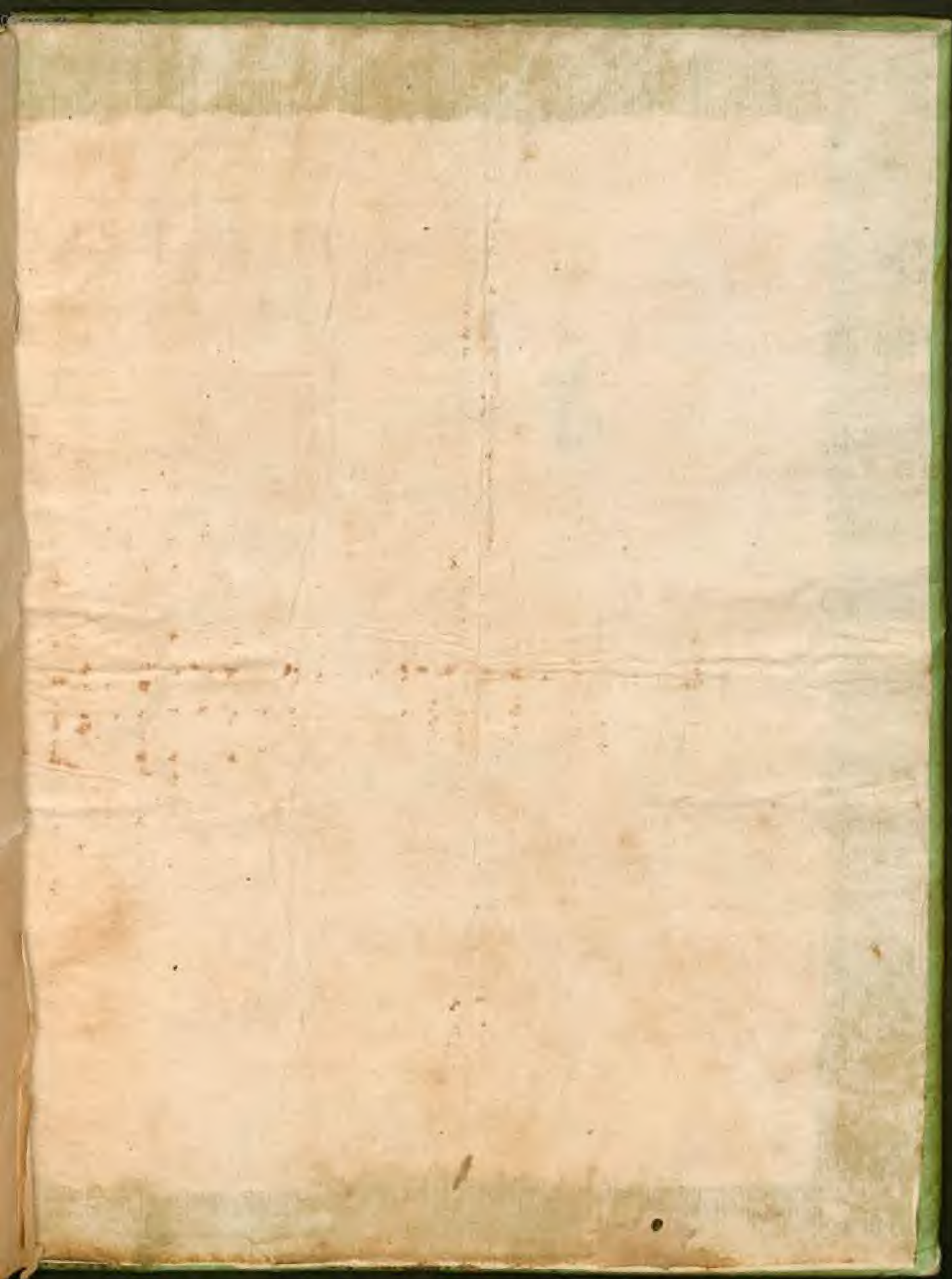


Mane surgamus ,



F I N I S.

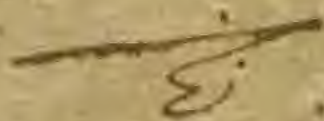




⁴⁰
Mus. pr.

1030

Canto Secondo
Da Franc. Antonio Vrio



p:5

Mus. pr
1030

40

Urio

CANTO SECONDO.

M O T E T T I D I C O N C E R T O

A DUE, TRE, E QUATTRO VOCI
Con Violini, e senza.

OPERA PRIMA.

Composti, e Dedicati

All'Eminentissimo, e Reverendissimo Prencipe,

IL SIG. CARDINALE

PIETRO OTTOBONI

Nipote della Santità di N. S.

PAPA ALESSANDRO
O T T A V O

DA F. FRANCESC' ANTONIO URIO DA MILANO,

*Minor Conventuale, Maestro di Cappella nell' Insigne Basilica
de' Santi Dodici Apostoli di Roma.*

142/
6



I N R O M A, M D C X C.

di Gio. Giacomo Komarek Boemo, all'Angelo Custode.
CON LICENZA DE' SUPERIORI.

CHARTER OF

THE
CITY OF

RE
ATRO VOCC

ON



ER A PRIM

impositi, e Dedicanti

Stato e Reo acerbissimo

IG. CARDINALIS

O OTTORONI

alla fine di M. 2.

ALESSANDRO

E A V O

CLAVDIO LEO DA WILNA

Il libro è stato comprato da

la Biblioteca, nel 1870




MONA

Il libro è stato comprato da

la Biblioteca, nel 1870

A L B E N I G N O L E T T O R E .

AREBBE vna dissonanza, quando pretendo
d'allettarti coll' Armonia, il lasciare di pre-
concedere tutto il tuo compatimento
questo primo parto delle mie fatiche,
ni abozzi della mia penna. L'Animo
quello che é douuto alla tua cortesia:
Concerto i componimenti, non farà
tà di farli comparire come se fossero
mero dell' Armonia, riceuendoli con
o stridere ben presto sotto le battiture
rtorij delle Domeniche, e Venerdì
, e Domeniche dell' Auuento, à Ca-
, che potranno seruirti per Motetti
in oltre i Responsorij del Natale con
do IDDIO, che m'habbia data questa
re di sodisfarti; e stà fano.

TAVOLA

De' Motetti, che si contengono
nella presente Opera.

A D V E C A N T I.

D omine mi Rex.	per tutti li tempi, à carte	1
Gaude plaude.	per ogni Santo, ò Santa.	4
Dum fame.	per l' Eleuatione.	7
Audite, C. e T. con VV.	per S. Francesco, ò altro S.	9

C A N T O, E A L T O.

Quam dilecta.	per ogni tempo.	
Ad Cœlum.	per ogni Santo, ò Santa.	
Ego flos Campi, con VV.	per la Madonna.	

C A N T O, E B A S S O.

Para Cruces.	per Santo Martire.	
Expectansexpectaui. cō VV.	per tutti i tempi.	

A T R E.

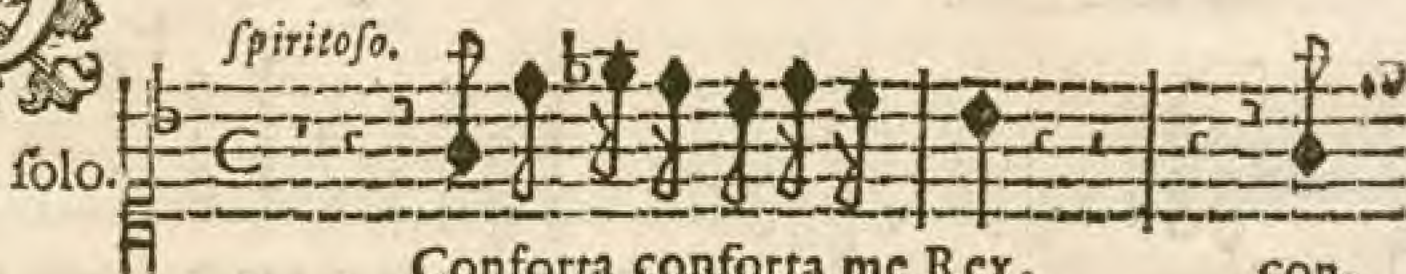
Lauda Anima mea, C.C.T.	per ogni tempo.	12
Domus ab N. C.C.B.	per S. Antonio, ò altro S.	17
Vulneratum cor. C.A.F.	per S. Dialogo.	

A Q V A T T R O.

Dominus regit me. C.A.T.B	per ogni tempo.	
Si quæris miracula. C.A.T.B.	per S. Antonio.	
Violino primo. Ego flos campi.	24	Violino secondo. F



Omne mi Rex.
Tacet.



Conforta conforta me Rex, con-



forta conforta me Rex Sanctorum principatum Sanctorum princi-



pa- tum te- nens, &



da sermonē rectum, & bene sonan:



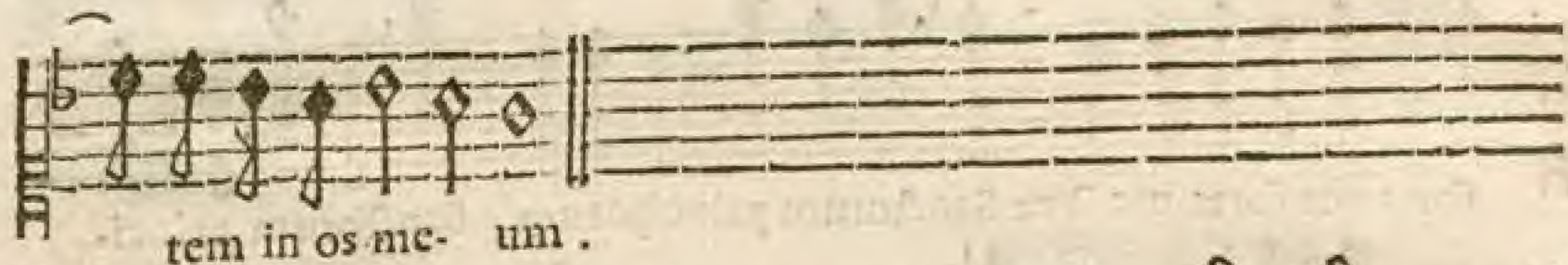
tem in os me- um, &



da sermonem rectū, & da sermonem rectū, & bene sonan-



tem in os meū



A 2.

adagio





Au-

de gaude



plaude anima mea gau-

de gaude



plaude anima mea gau-

de gaude plaude



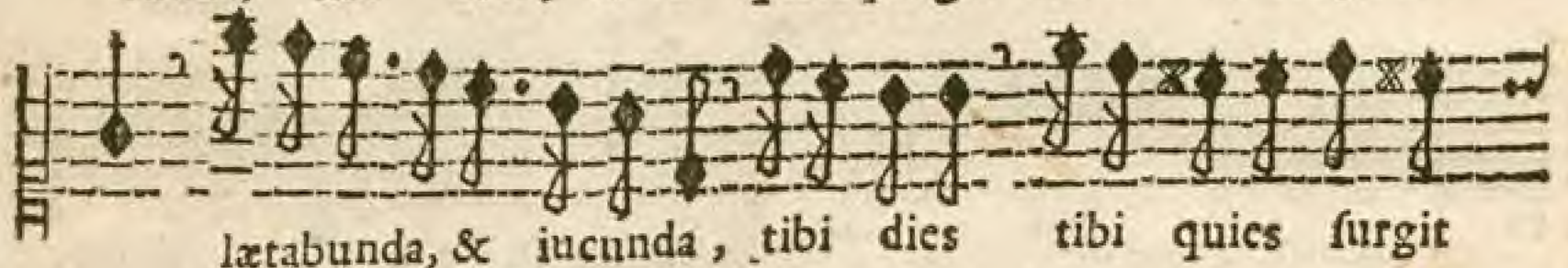
anima mea ani. mame.

a,

lata- bunda, & iu-



cunda, tibi dies, ti bi quies surgit hodie ad trophea



latabunda, & iucunda, tibi dies tibi quies surgit



ho-

die surgit hodi- e ad trophea



gan-

de gaude plaude anima mea gau-

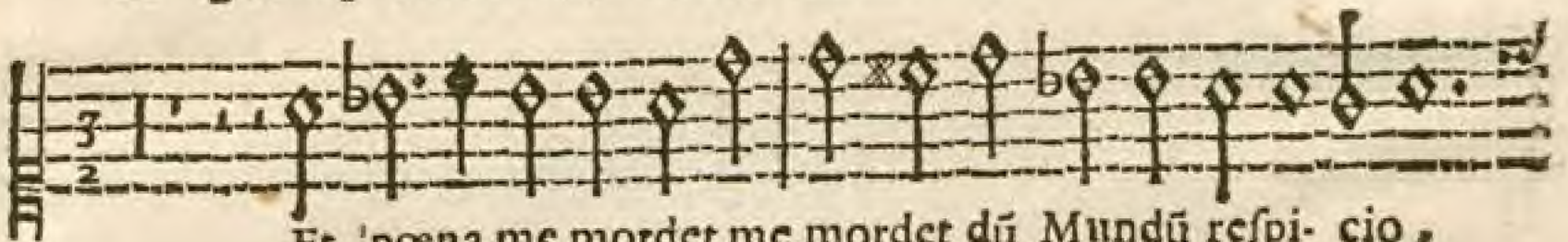


de gaude plaude anima mea gau-



de gaude plāude anima mea, anima me-

a.



Et pcena me mordet me mordet dū Mundū respi- cio,



omnes vi- lescunt res empireum cordis mei est ca- ra



spes empireum cordis mei empireum cordis mei est ca- ra spes est



cara cara ca- ra spes est ca ra spes est ca-



ra cara spes est ca-

ra ca- ra

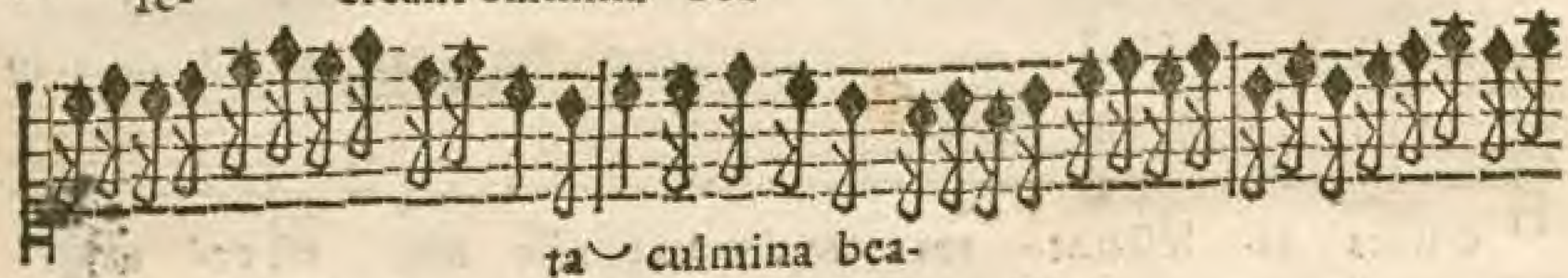


spes est ca ra spes;

Ride.

re

reple-

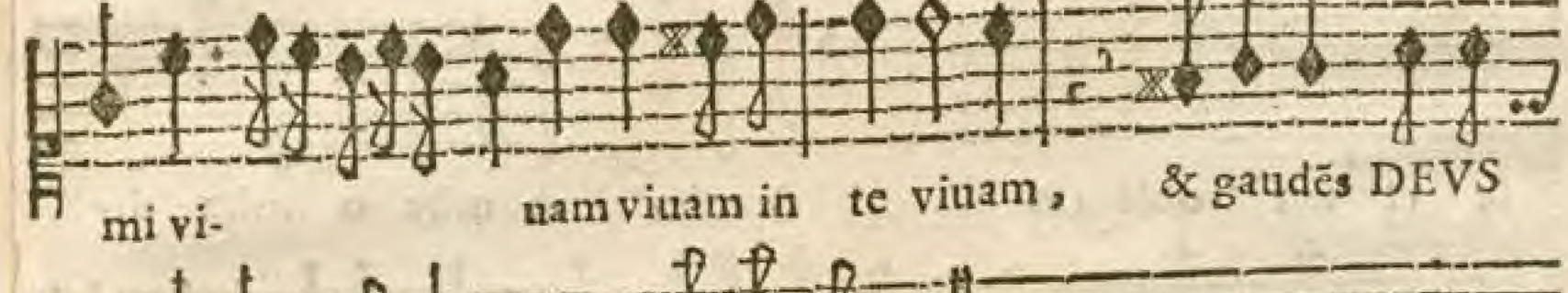




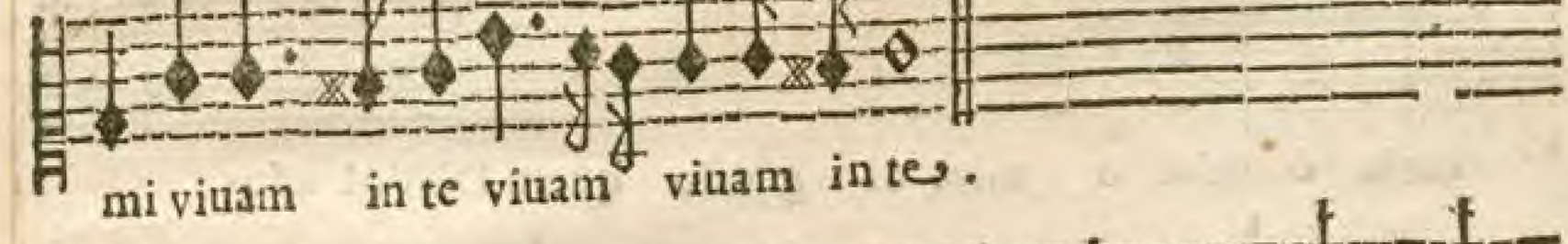
me, & gaudēs DEVS mi viuām in te vi- uā in te &



gaudēs DEVS mi viuam vi- uam in te, & gaudēs DEVS



mi vi- nam viuam in te viuam, & gaudēs DEVS



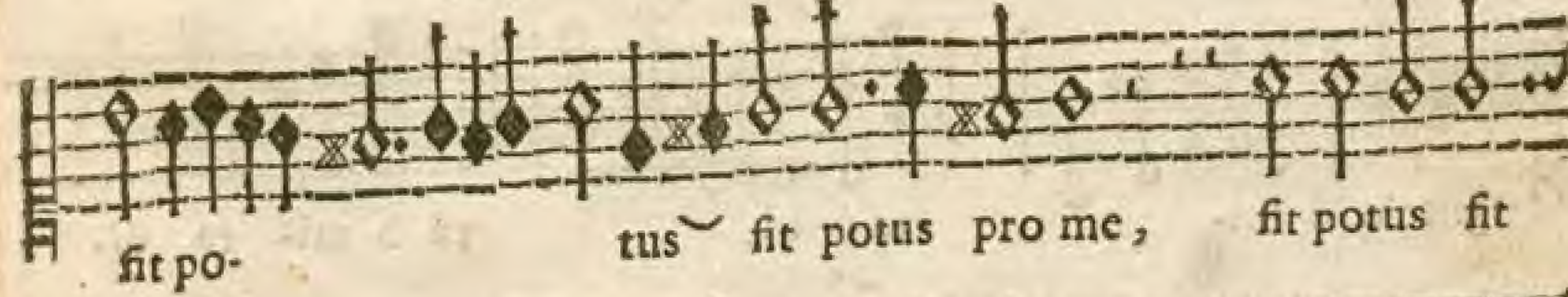
mi viuam in te viuam viuam in te.



Vm fame. Dum si- ti dum si- ti la



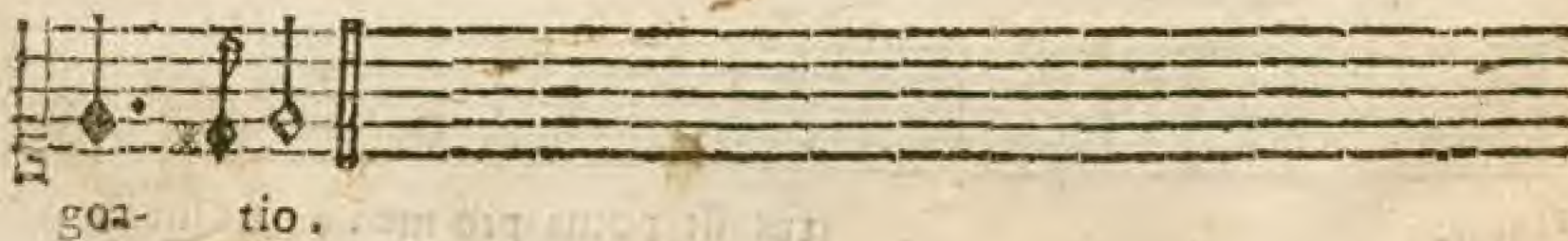
boro labo ro fit potus fit



fit po- tus fit potus pro me, fit potus fit



po- tus fit potus pro me, Quem





Vdite Coeli quæ loquor,
Tacet.



Ca-



nite canite tuba vo-



ca-

te Gentes, annuntiate,



populis, *presto* loquimini, & clamate, loquimini, & clamate, clama-



te clama te loquimini, & clamate, loquimini, & clamate,



diui- res eguerūt. & esurierunt, inquirentes autem Domi-



nū non minuentur omni bo-

B b

no iste pauper cla-



manit, & Do-

minus exaudiuit

Aria

e- um. Pauper nudus egreditur, pauper nudus egre- ditur Cælum



diues Cœlum diues Cœlum diues ingreditur ingreditur Cœlū di-



ues ingre ditur. Spar-

git



spar-

git spar- git spargit vir-



tu- tum munera spar- git spargit virtu- tum munera



æ- gris agris profligat profligat vul- nera, æ- gris



ægris profligat profligat vulnera profligat vulnera.

adagio

O stupor ò stupor & gaudium ò Iudex homo men-



tium,

Tu nostræ mili- tiæ currus & au-



riga

& au- riga,

tuis adsta poste-

ris Pater Franciscus



misc- ris tu gregi tuo proui- de verorum pater pauperum, con-



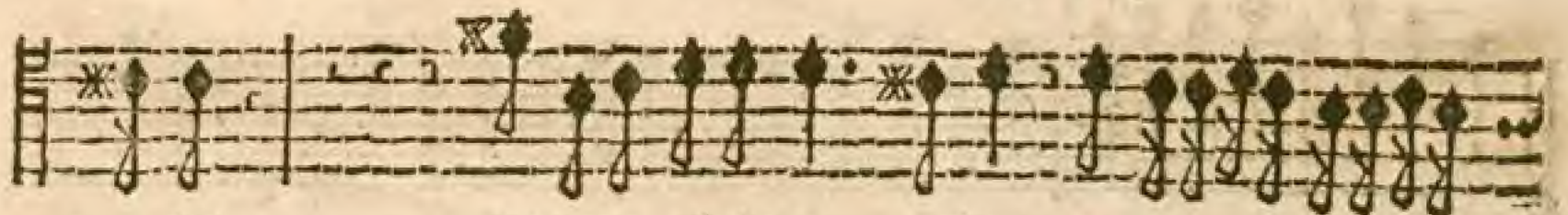
fortes recede superum ereptos ab inte- ritu, ereptos ab interi-



ru

erep-

tos erep-



tos

ereptos ab inte-

ritu erep-

tos

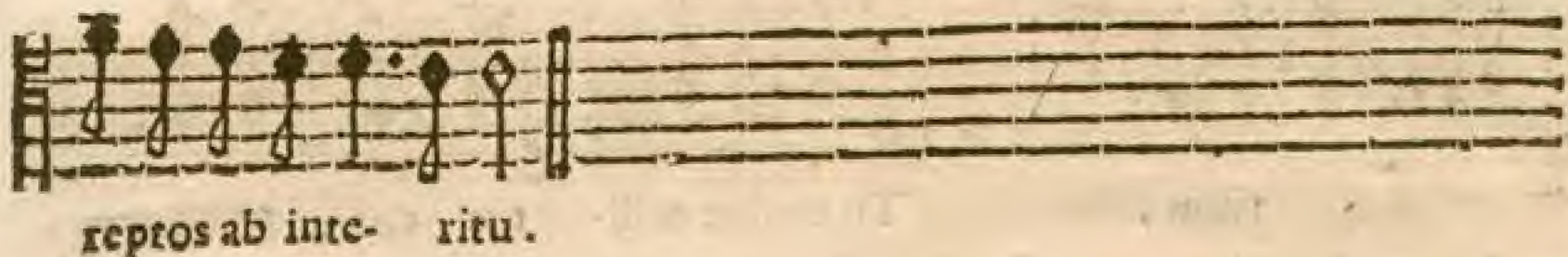


tos

ereptos ab inte- ritu

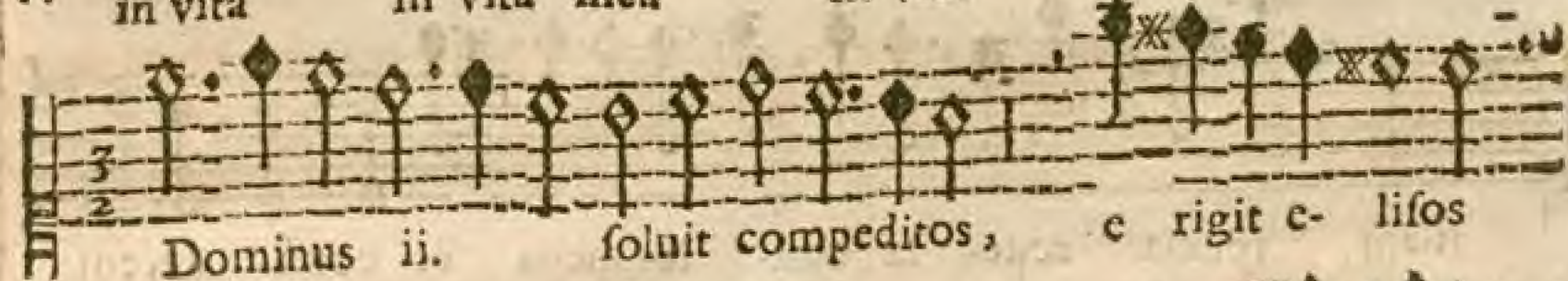
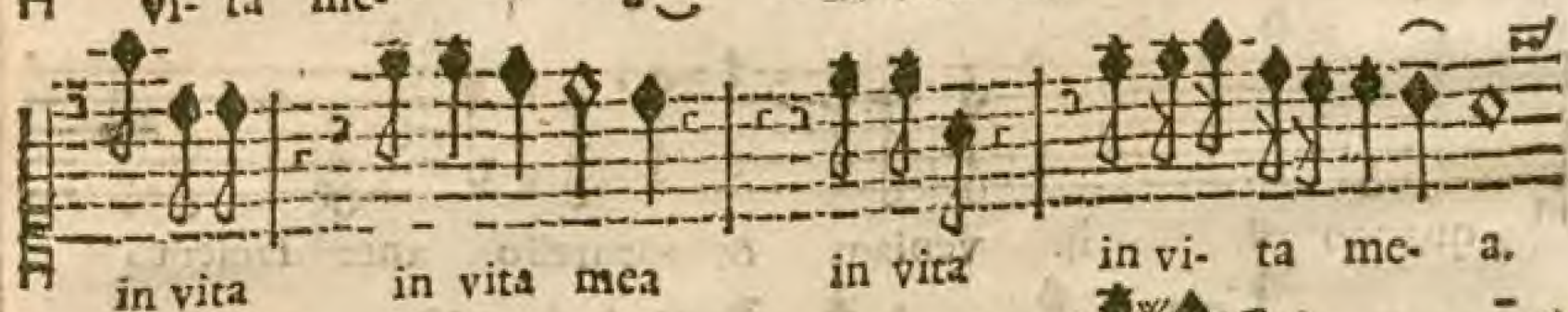
erep-

tos



allegro. Canto primo.







vias peccatorum disper-

dit

disperdit disperdit.

solo.



Sitio sitio Domine

si- ti o te si-

ti- o te



quando ij.

ij.

veniam

& apparebo

ante faciem



tuam

reuela

reue-

la ocu-

los meos

vt confi-

derem



mi ra-

bili-

a de

lege

de lege

tu a

quies

mi

ra

bilis

in



Sanctis

in Sanctis tu-

is,

o quando

quando

ve-

niet

dies læ-



ti- ti æ

in qua

in qua

ingre-

diar

in locum

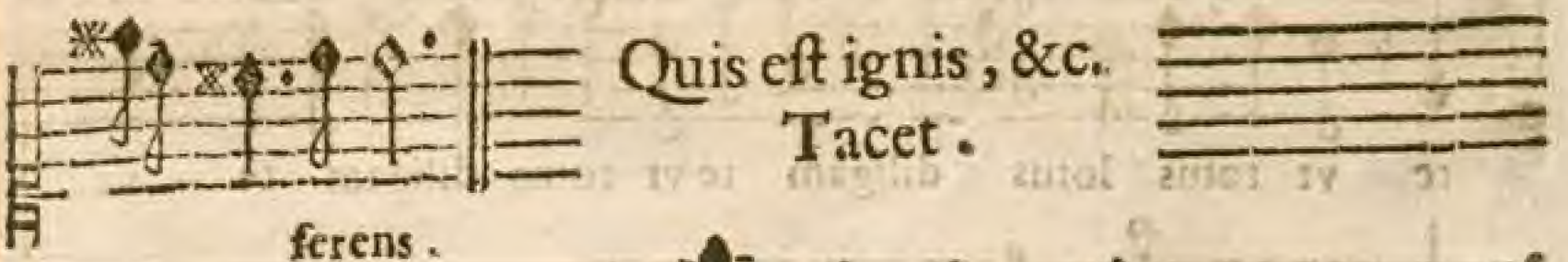
tabernaculi

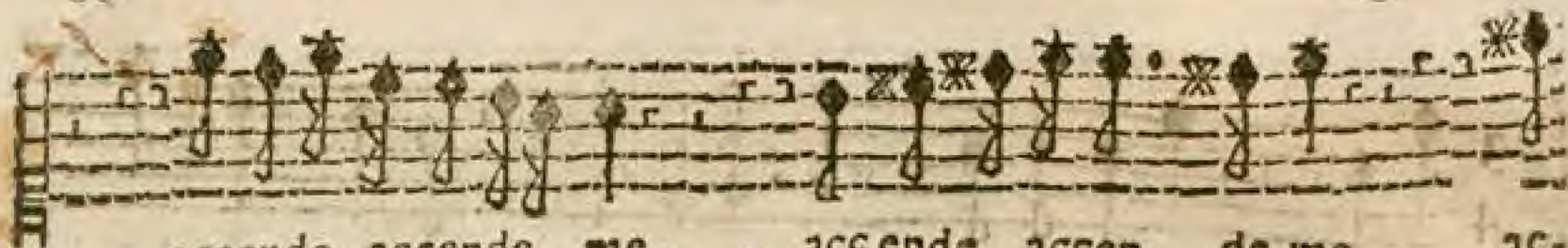
admi-



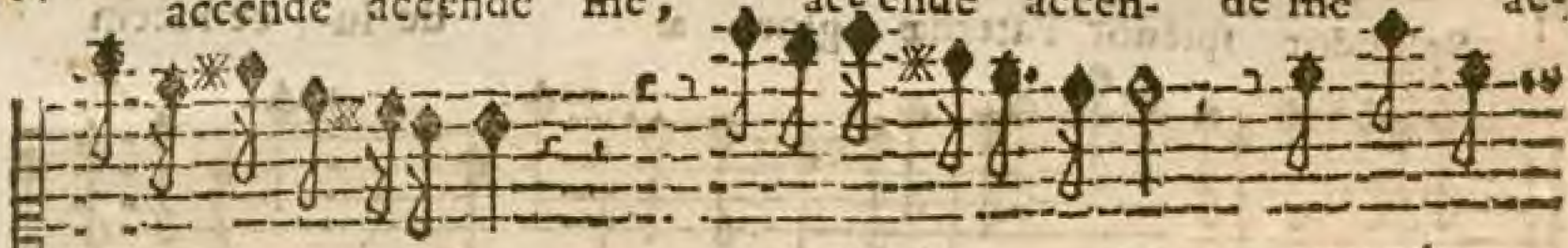
bilis.

bilis.

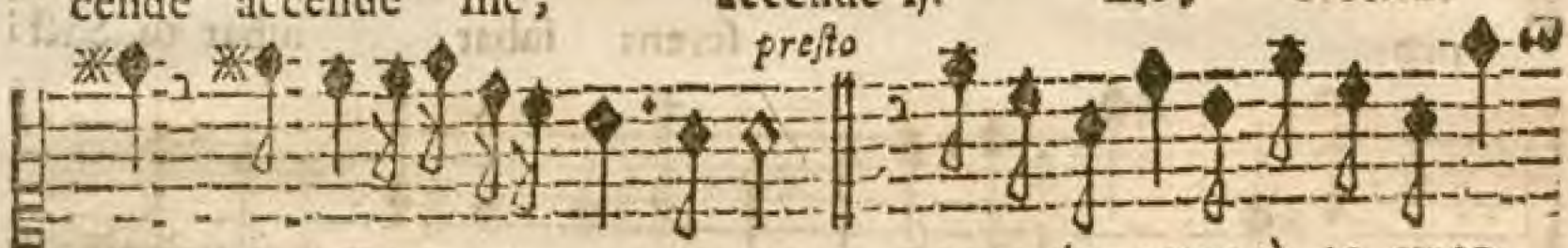




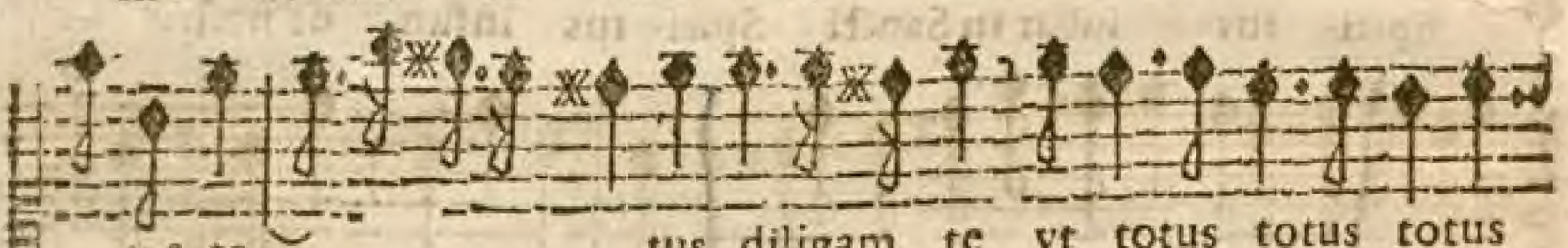
accende accende me, accende accen- de me ac-



cende accende me, accende ij. me, accende



me accende ac- cende me, accendar totus à te vt to-



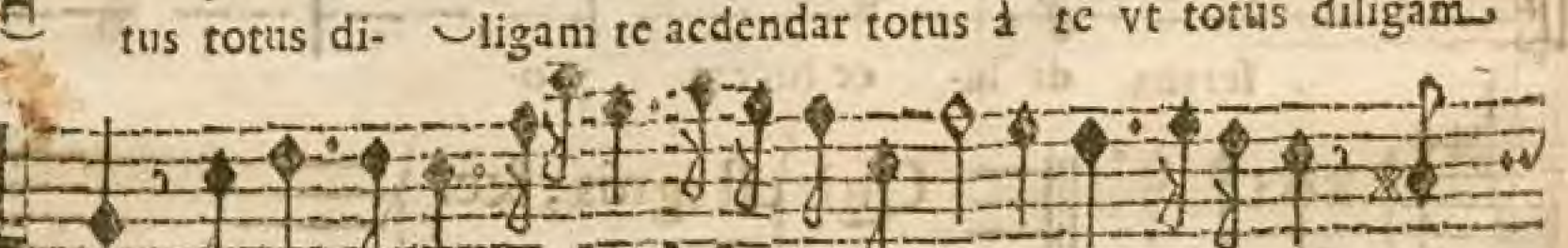
tus to- tus diligam te vt totus totus totus



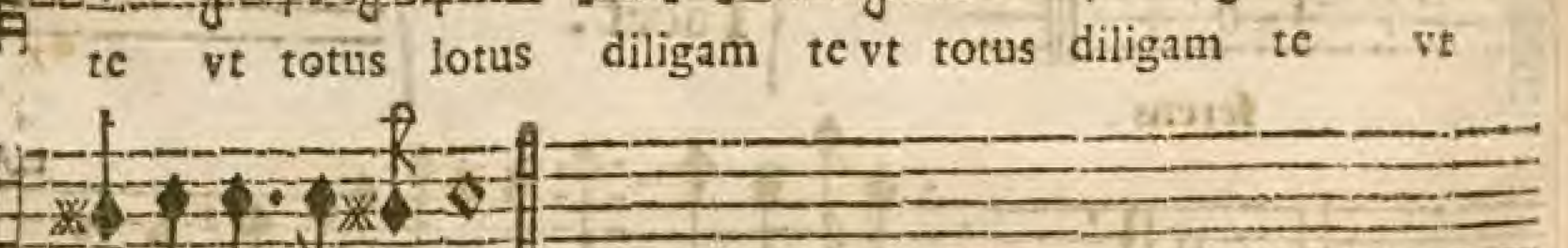
diligam te, vt totus totus accendar totus à te vt totus to-



tus totus di- ligam te accendar totus à te vt totus diligam



te vt totus lotus diligam te vt totus diligam te vt



totus diligam te.

Canto primo ?



Omnes ab Antonio supra petram Dominum

N-



posi- ta persta-



bit po- sita per



sta-



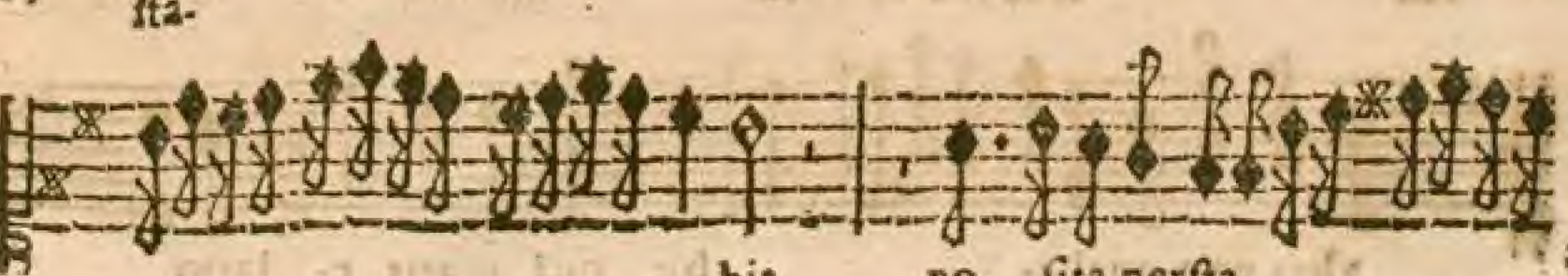
bit po- sita persta-



bit domus ab Antonio supra petram Dominum posi- ta per



sta-



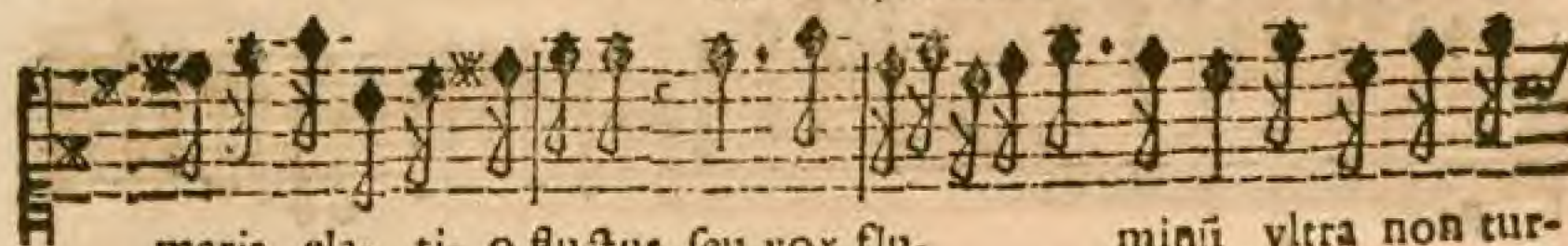
bit

po- sita persta-

Ce



bit. Quā maris e- latio fluctus quā



maris cla- ti- o fluctus seu vox flu- minū ultra non tur-



babit ultra non turba-



bit quā maris cla- tio fluctus quā maris cla- tio



flu ctus seu vox flu- minum ultra nō turbabit



ultra non turba- bit quā maris e- latio



Dominus regit, &c. Super aquam, &c.
Tacet. Tacet.





tis nō timebo mala non timebo mala nō nō nō



nō nō timebo mala quoniam tu mecum tu me cū es nō timebo



māla non timebo mala quoniam quoniam tu me cū es non



nō nō timebo mala non timebo mala non nō nō non quoniā tu



Parasti, &c.
Tacet.

mecum quoniā tu mecum tu me cū es.



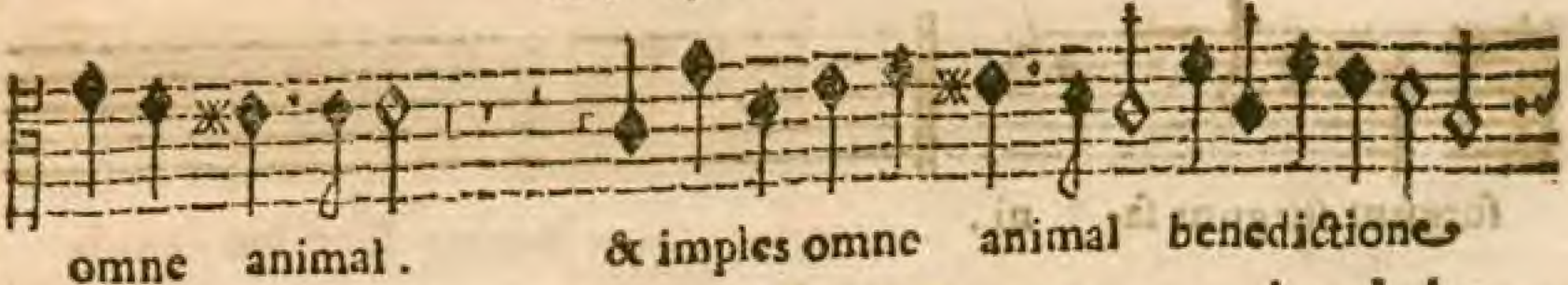
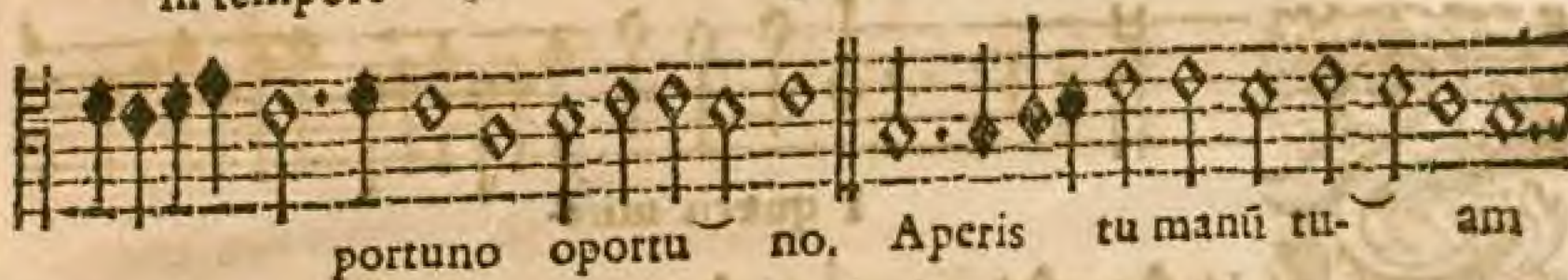
Ocu- li om- nium in te sperāt Do-

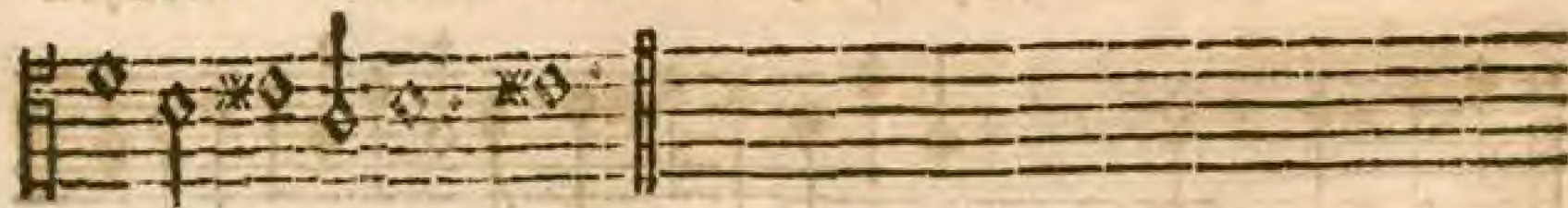
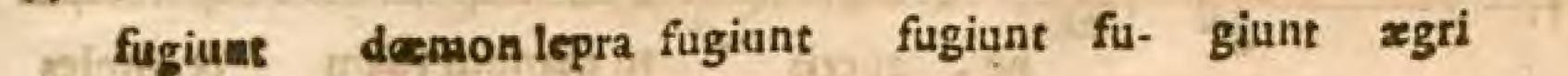


mine in te sperant Domine oculi



num in te sperāt Do-







ce- dūt ma- re vincula membra resque perditas petunt, & ac-



cipiunt iuvenes, & ca- ni, iuvenes, & ca-



Pereunt, &c. Cedunt, vt
Tacet. supra.

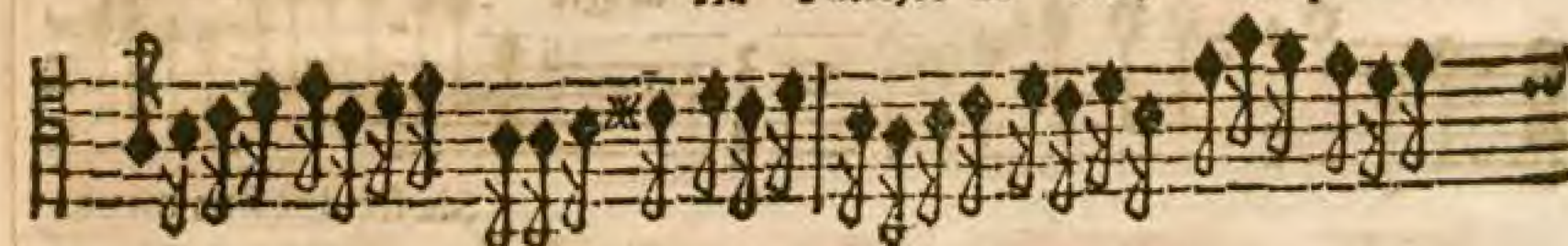
ni.



Glo-

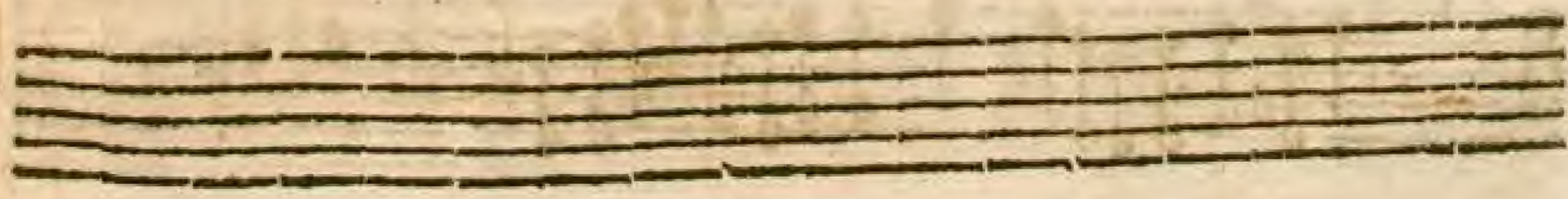


ria Patri, & Fi- lio, & Spiritui San-



to & Spiritui San-

to.

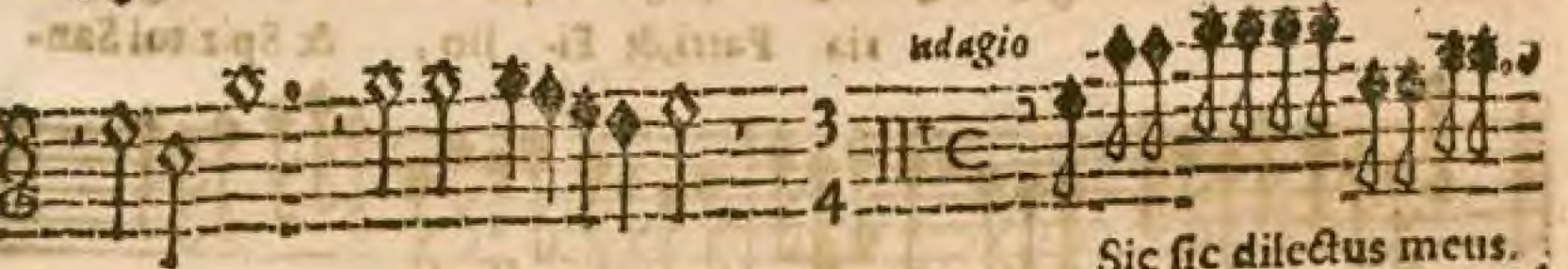


Violino primo.

adagio.

E

Go flos campi.

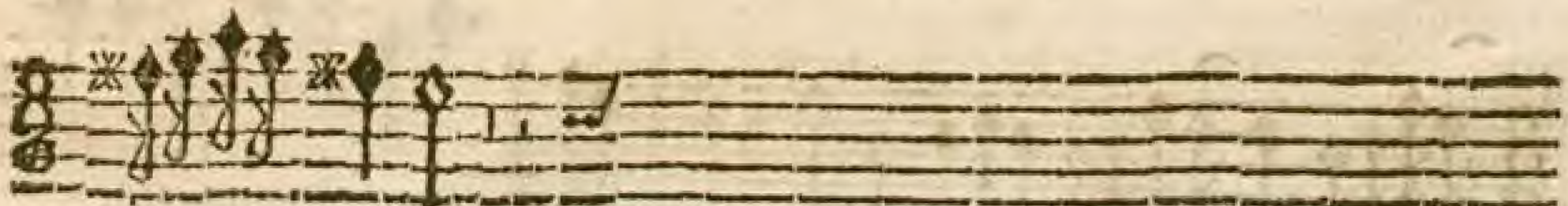
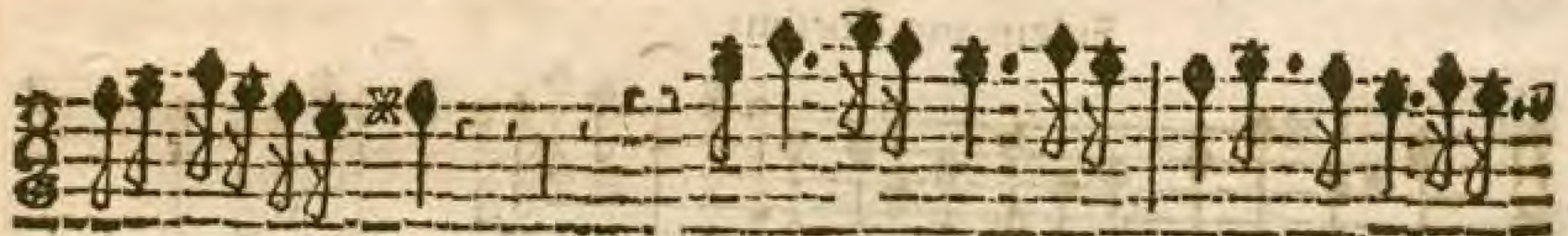
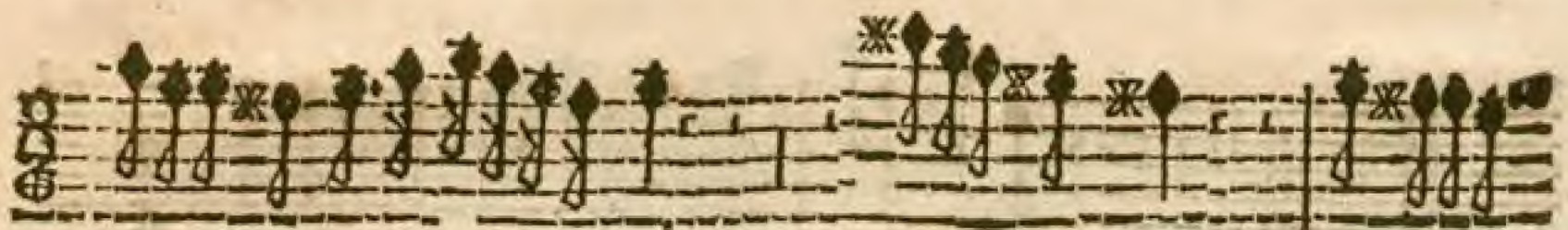


Sic sic dilectus meus.





Veni dilecte.



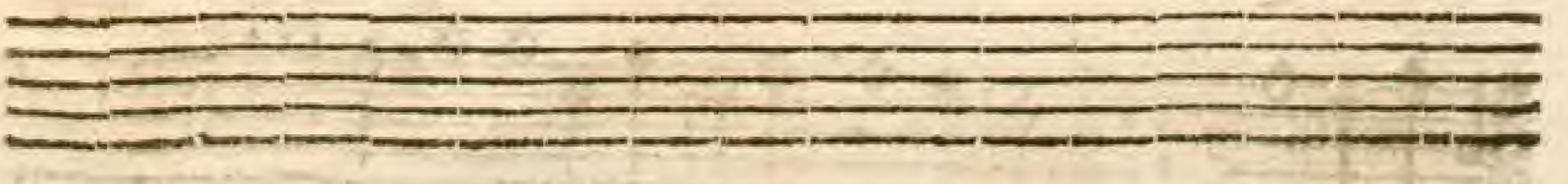
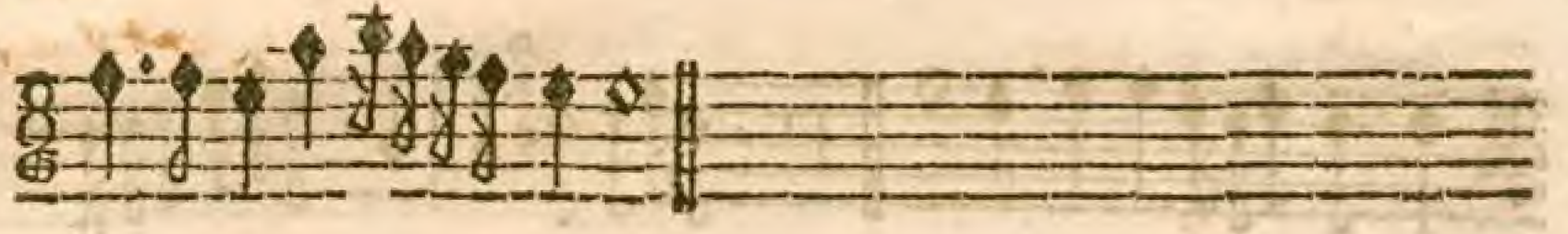
V.S. volti subito.

Dd



Fulcite me floribus.

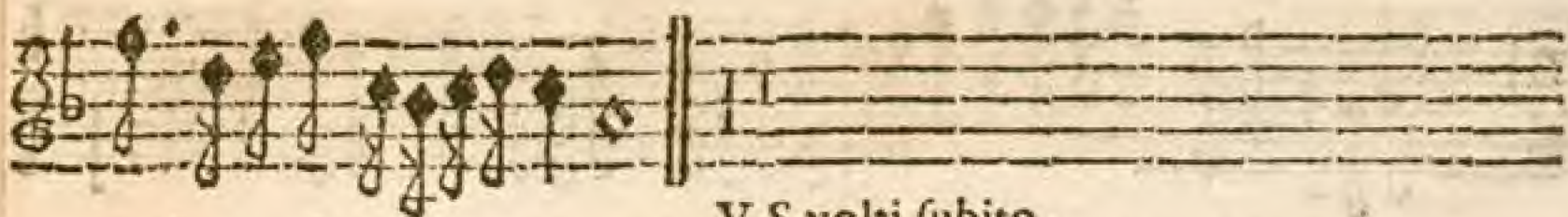
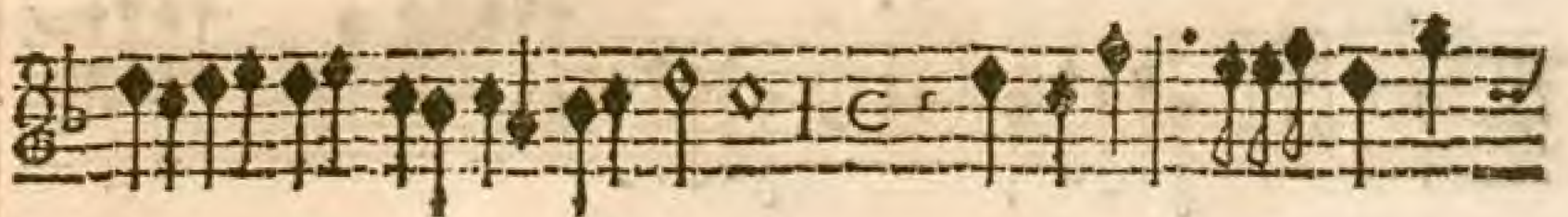




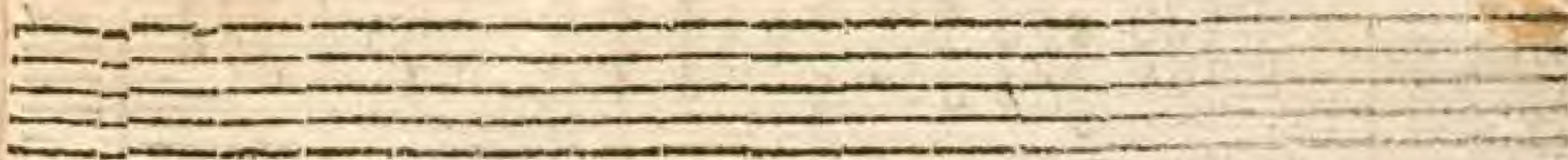


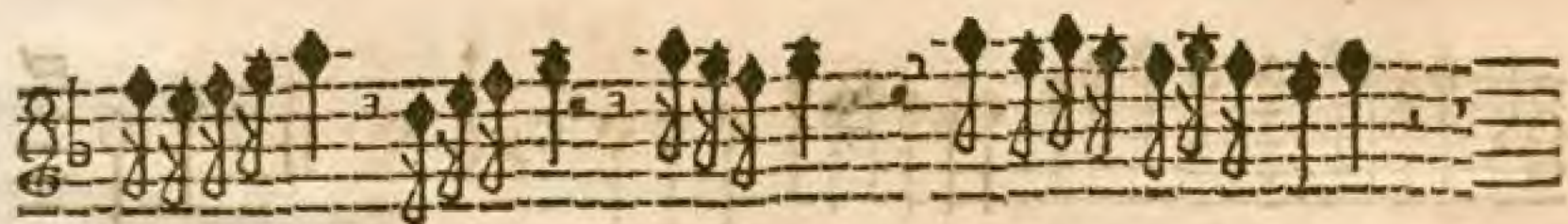
Xpectans

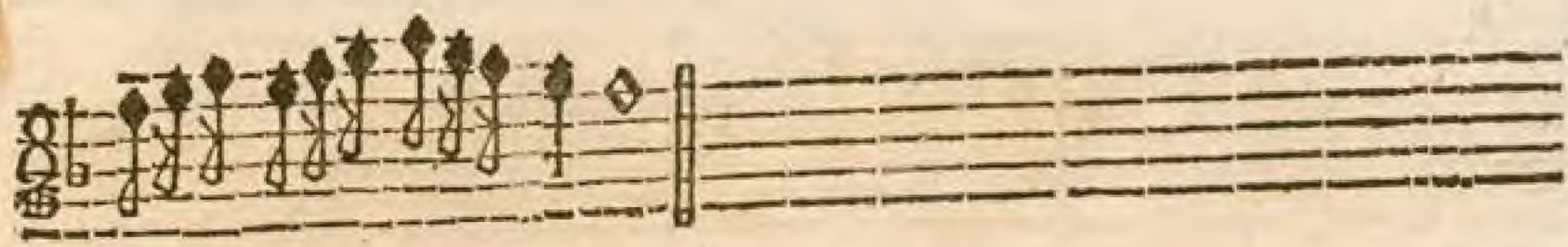




V-S. volti subito .







Egrediamur .



Alleluia.



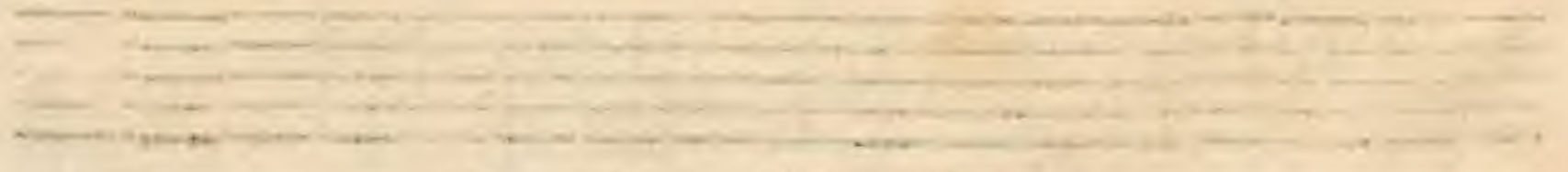
F I N I S.



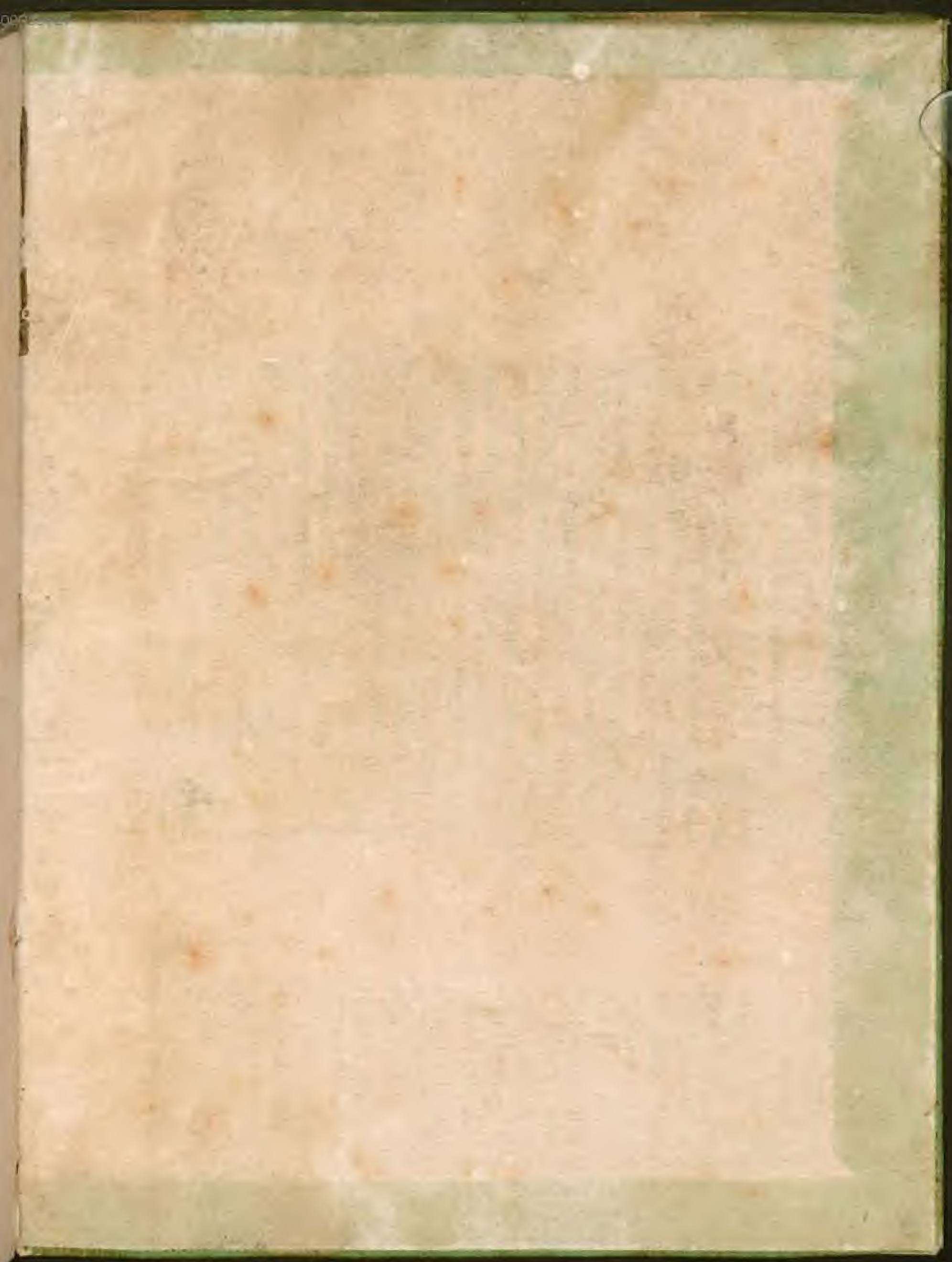
Exposition



Adagio



FINIS



46
Mus. pr.

1030

Canio Primo
Cda Fran: Antonio Vrio

—
2

p. 57

Mus. par 4^o

1030

Uris

CANTO PRIMO.

M O T E T T I
DI CONCERTO

A DUE, TRE, E QUATTRO VOCI
Con Violini, e senza.

OPERA PRIMA.

Composti, e Dedicati

All'Eminentissimo, e Reverendissimo Prencipe,

IL SIG. CARDINALE

PIETRO OTTOBONI

Nipote della Santità di N. S.

PAPA ALESSANDRO
OTTAVO

DA F. FRANCESC' ANTONIO URIO DA MILANO,

*Minor Conventuale, Maestro di Cappella nell' Insigne Basilica
de' Santi Dodici Apostoli di Roma.*



142/6

IN ROMA, MDCXC.

Nella Stamperia di Gio. Giacomo Komarek Boemo, all' Angelo Custode.
CON LICENZA DE' SUPERIORI.

00000000



M O N A C H I

OPERA PRIMA

OPERA PRIMA

OPERA PRIMA

OPERA PRIMA

OPERA PRIMA

OPERA PRIMA

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OPERA PRIMA

03982
EMINENTISS. E REVERENDISS.
SIGNORE.



ARDISCO Dedicare à
VOSTRA EMINENZA questa
mia prima Opera, che contiene li Can-
tici da me composti in Musica per ser-
vizio della Chiesa. E due sono li motivi
principali, che mi danno confidenza :

Il primo è fondato nella sua incompara-
bile generosità, che m'assicura di benigno
gradimento; l'altro nella cognitione, che
in così sublime grado tiene V.E. di questa
nobilissima Professione, la quale consisten-
do in armonia, non disdice punto à chi re-
gna, mentre, al sentir de' Savj, la Musica
appartiene, non meno alla norma de' co-
stumi, che alla regola del Governo. Non
sdegni per tanto l'E.V. quest'umile tributo
del mio debole ingegno, con l'offerta del
quale mi fò gloria di sottoscrivermi

Di V.E.

Roma li 12. Marzo 1690.

Umiliss. Devotiss. & Ossequiosiss. Serv.

F. Francesco Antonio Urio.

AL BENIGNO LETTORE.



AREBBE vna dissonanza, quando pretendo d'allettarti coll' Armonia, il lasciare di pregarti à concedere tutto il tuo compatimento verso questo primo parto delle mie fatiche, & i primi abozzi della mia penna. L'Animo non é sconcertato in quello che é douuto alla tua cortesia: e se trouarai senza Concerto i componimenti, non farà difficile alla tua bontà di farli comparire come se fossero dotati del pieno numero dell' Armonia, riceuendoli con aggradimento. Farò stridere ben presto sotto le battiture del Torchio gl' Offertorij delle Domeniche, e Venerdì della Quadragesima, e Domeniche dell' Auuento, à Cappella con l' Organo, che potranno seruirti per Motetti in tutti i tempi; & in oltre i Responsorij del Natale con il *Te Deum*. Io lodo IDDIO, che m'habbia data questa attenzione à procurare di sodisfarti; e stà sano.

TAVOLA

De' Motetti, che si contengono
nella presente Opera.

A D V E C A N T I.

D omine mi Rex .	per tutti li tempi, à carte	1
Gaude plaude .	per ogni Santo, ò Santa.	4
Dum fame .	per l' Eleuatione .	8
Audite , C. e T. con VV.	per S. Francesco, ò altro S.	10

C A N T O, E A L T O.

Quam dilecta .	per ogni tempo .	14
Ad Cœlum .	per ogni Santo, ò Santa .	18
Ego flos Campi, con VV.	per la Madonna .	23

C A N T O, E B A S S O.

Para Cruces .	per Santo Martire .	26
Expectans expectaui. cō VV.	per tutti i tempi .	31

A T R E.

Lauda Anima mea, C.C.T.	per ogni tempo .	35
Domus ab N. C.C.B.	per S. Antonio, ò altro S.	37
Vulneratum cor. C.A.B	per S. Dialogo .	41

A Q V A T T R O.

Dominus regit me . C.A.T.B	per ogni tempo .	44
Si quæris miracula. C.A.T.B.	per S. Antonio .	47

Adagio

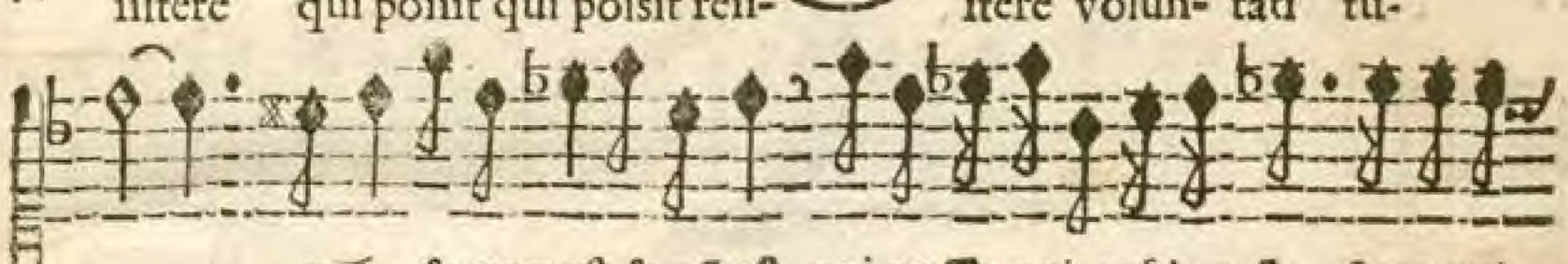
Omine Domine mi Rex omnipotens Domine



Domine mi Rex omnipotens In ditione tua



cuncta cuncta sūt po- sita & non est & non est qui possit re-



sistere qui possit qui possit resi- stere volun- tati tu-



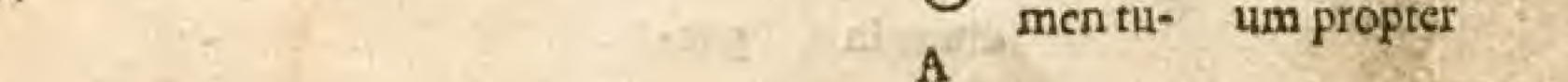
æ & non est, & nō est qui possit qui possit resi- stere, qui



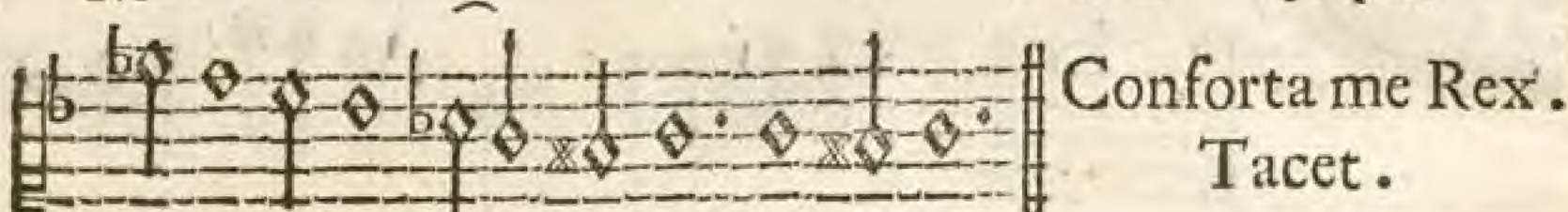
possit qui possit re- siste- re volun- tati tu- æ.



Libera li- bera li- bera nos propter No-



A men tu- um propter



Nomē propter No- mē tu- um.

A 2.



adag.





& cōuerte planctū nostrū cōuerte planctū nostrū in



dium conuerte planctum



dium in gau-



dium in gau-



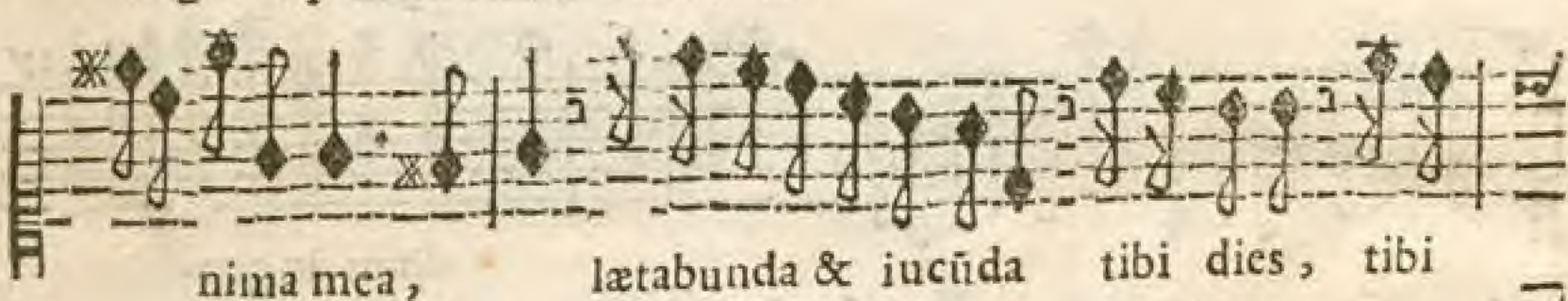
dium in gau-



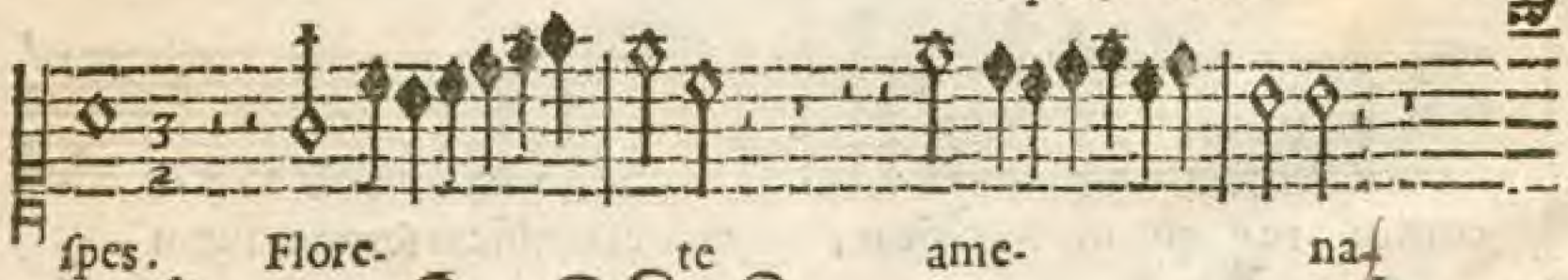
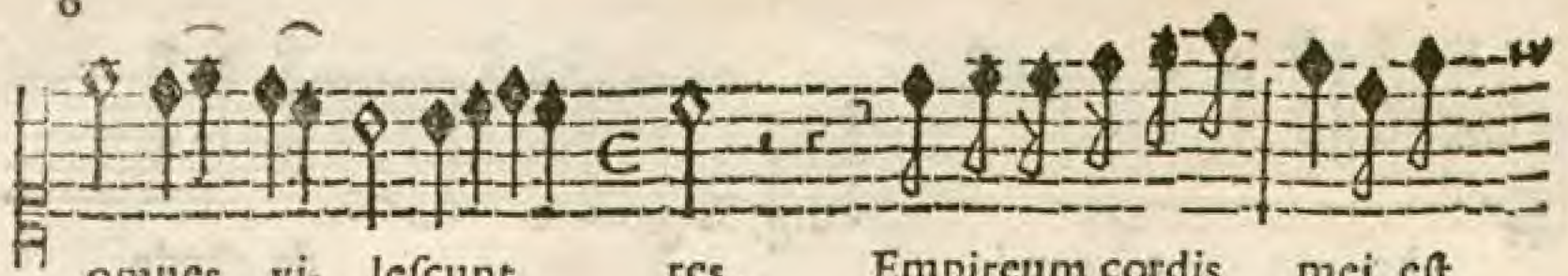
dium in gau-

dium.





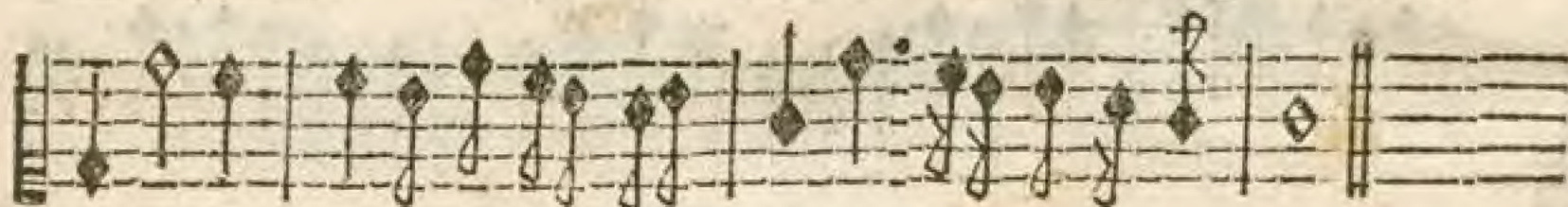




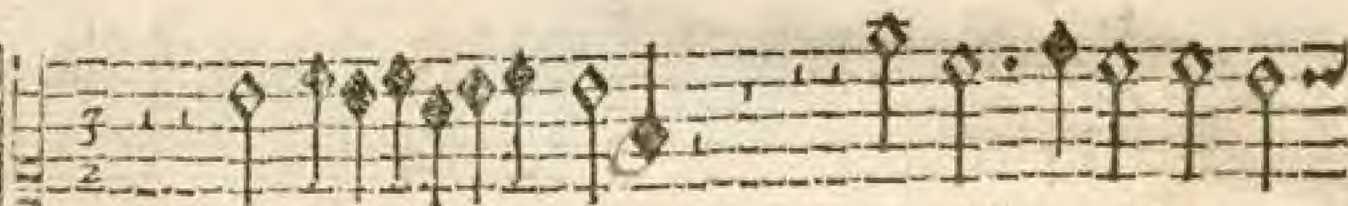




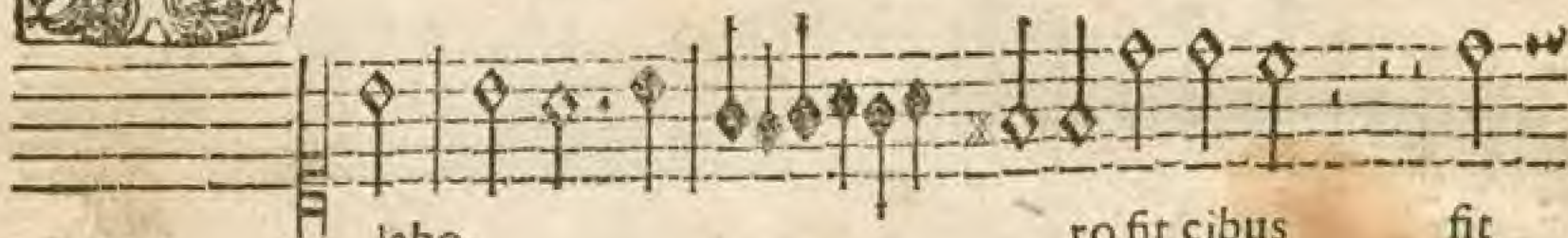
Te viuum vi- uam viuum in te, & gaudēs Deus



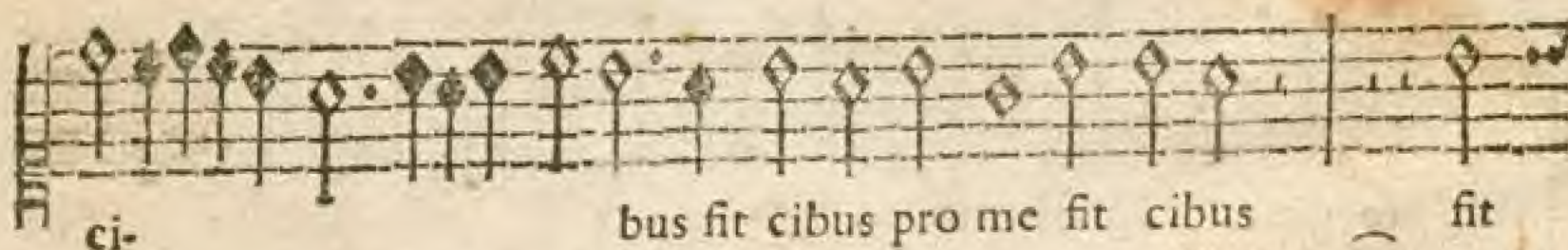
mi viuum viuum viuum in Te viuum viuum in Te.



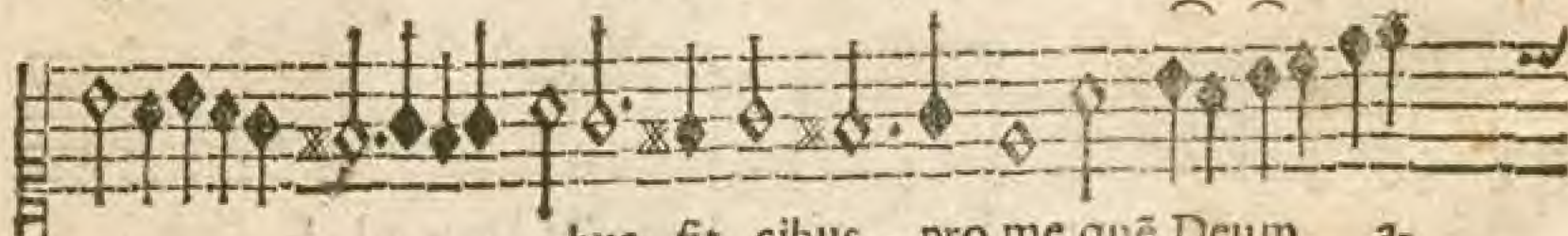
Vm fa- me Dum fame laboro



labo- ro fit cibus fit



ci- bus fit cibus pro me fit cibus fit



bus fit cibus pro me quē Deum a-

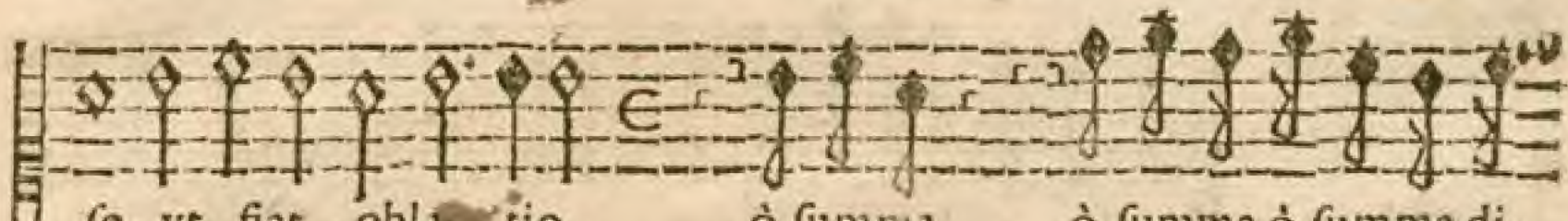


doro, & tradi- dit se quē Deum a- doro, & tradidit se quem



Deum ado-

ro quē Deum ado- ro, & tradidit



se vt fiat obla- tio,

ò summa

ò summa ò summa di-

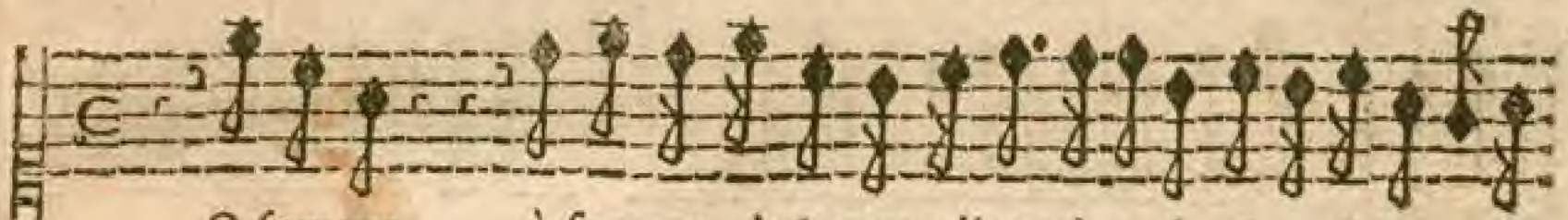


gna- tio ò sūma ij,

digna- tio, quem Deum ado-



ro quē Deum ado- ro,& tradidit se, vt fiat o- bla- tio,



O summa

ò summa

ò summa dignati o ò sūma ij.

di-



gnatio ò sum-

ma ò sum-

ma summa di-



gna

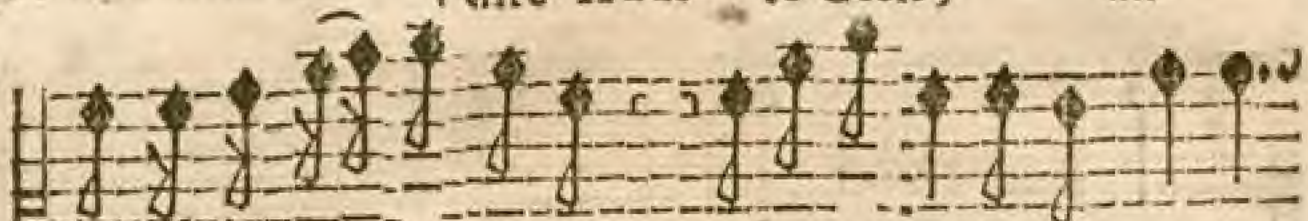
tio.



Spiritofo.



Vdite Audi- te Cœli, au-



dite audi- te Cœli, audite Cœli quæ loquor



audiat audiat terra, audiat audiat terraver- ba oris



me-

i. Audiant mansu eti mansu-



eti & læten-



tur, & læten-

tur læten-



tur. Carnis



spicam contentus

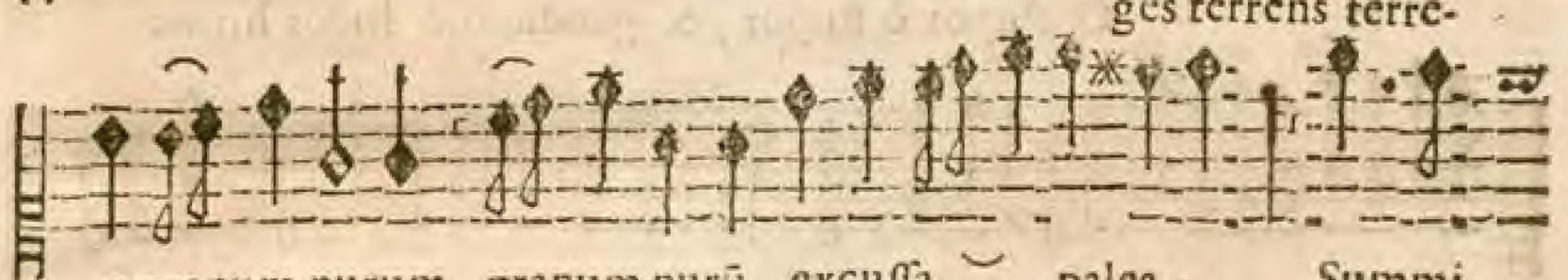
a- rea

carnts spicam cōtentus

area

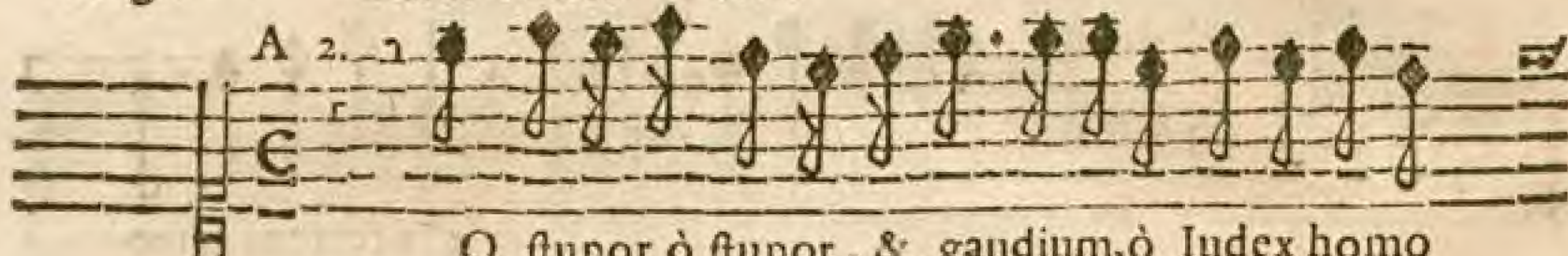


N.

Franciscus fran-
N.



Regis ~ intrat in hor- rea.



reptos ab inte- ritu, cōsortes redde supe- rum e-

rep- tos erep- tos, e-

reptos ab inte- ritu, erep- tos

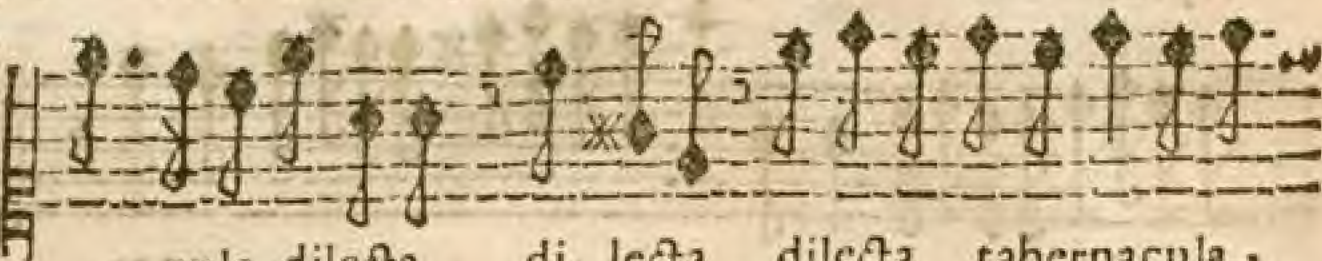
ereptos ab inte- ritu, erep- tos

ereptos ereptos, erectos ab inte- ritu, ereptos e- reptos e-

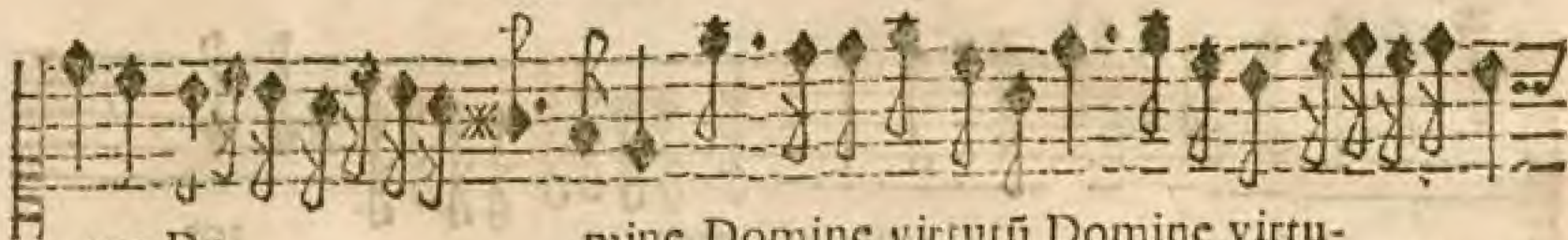
reptos ab inte- ritu.



Nam dilecta taberna-

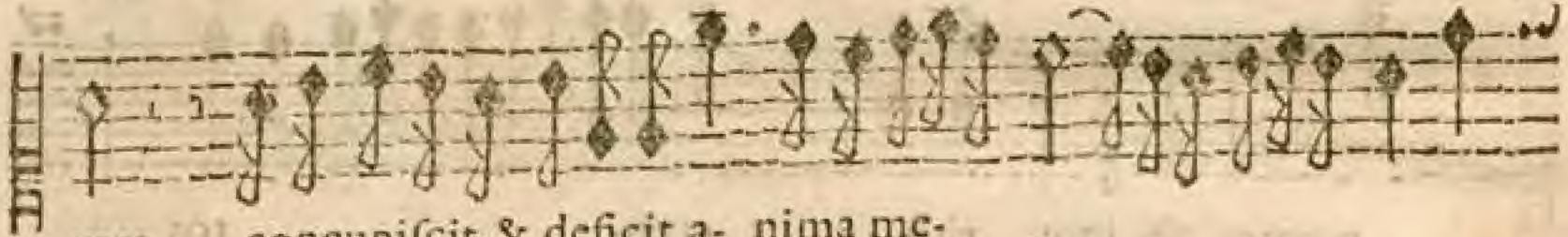


cula dilecta di-lecta dilecta tabernacula



tua Do-

mine Domine virtutū Domine virtu-



tum concupiscit, & deficit a- nima me-



a concupiscit, & deficit a- nima me-



a in a-



tria in a-



tria in a-

tria

Do- mini, in a-
 tria in a- tria in
 a- tria Domini. in a- rria Domini.

Cor meum.
 Tacet.

Etenim sibi passer inuenit sibi do-
 mum & turtur nidum sibi vbi po- nat v-
 bi po- nat v- bi po- nat vbi ponat pullos
 suos, vbi ponat pullos suos vbi ponat pul- los





sæcula sæcu- lorum lau- da-



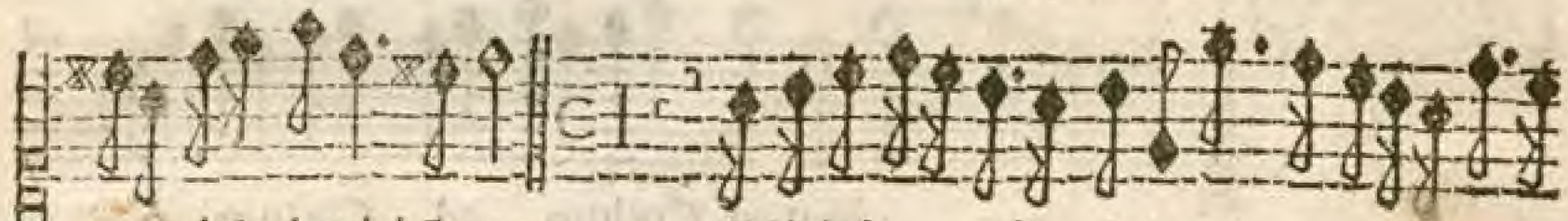
bunt te in sæcula sæcu- lorum lau- da- X



bunt te lauda- bunt te



in sæcula sæculorum lauda- bunt te lauda-



bunt laudabunt te. Alleluia alle- luia al-



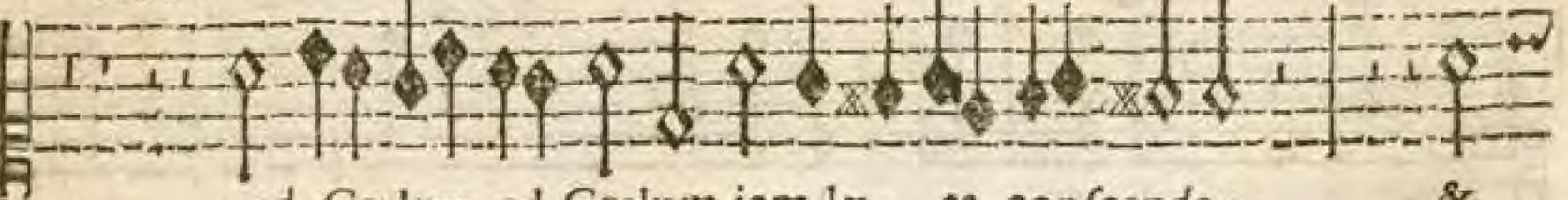
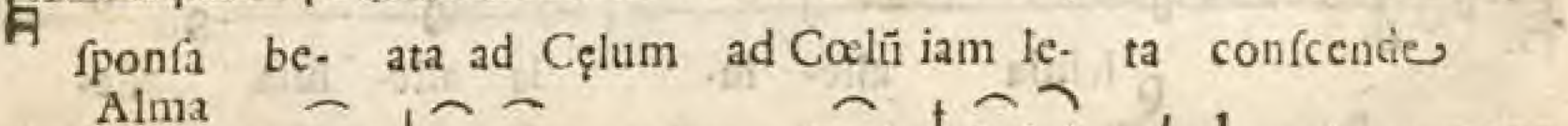
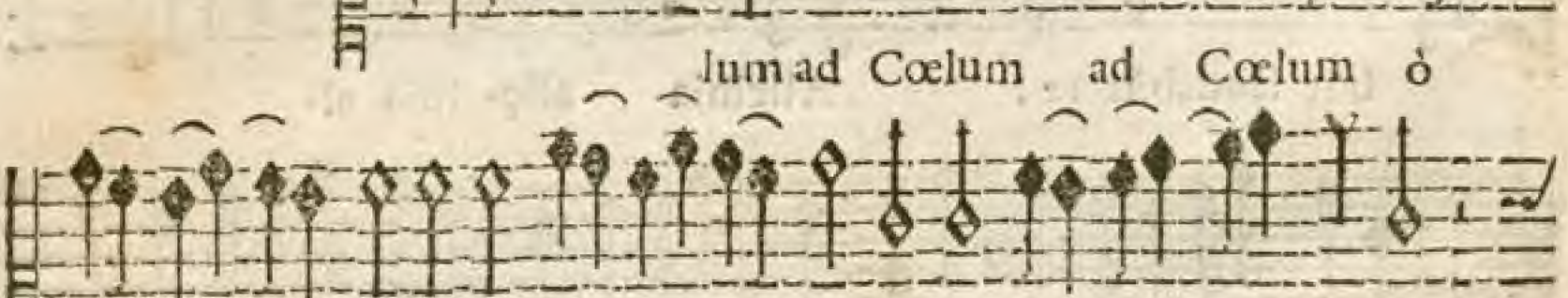
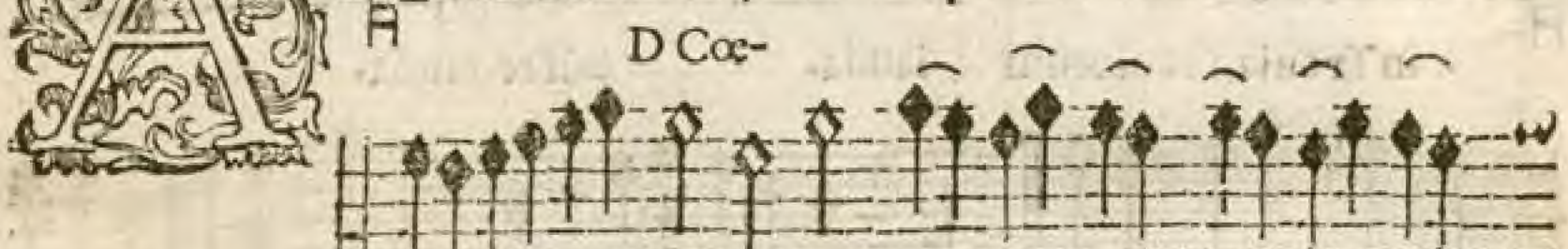
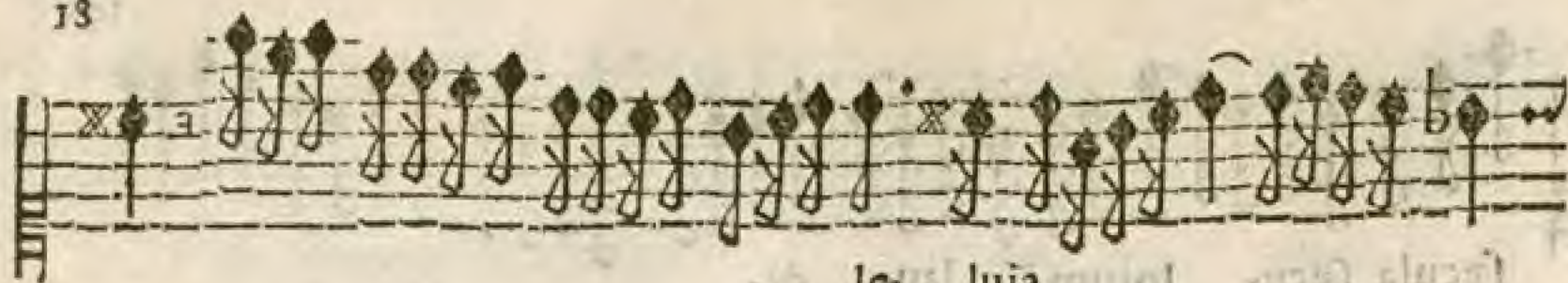
leluia alle- lu- ia alle- luia alle-

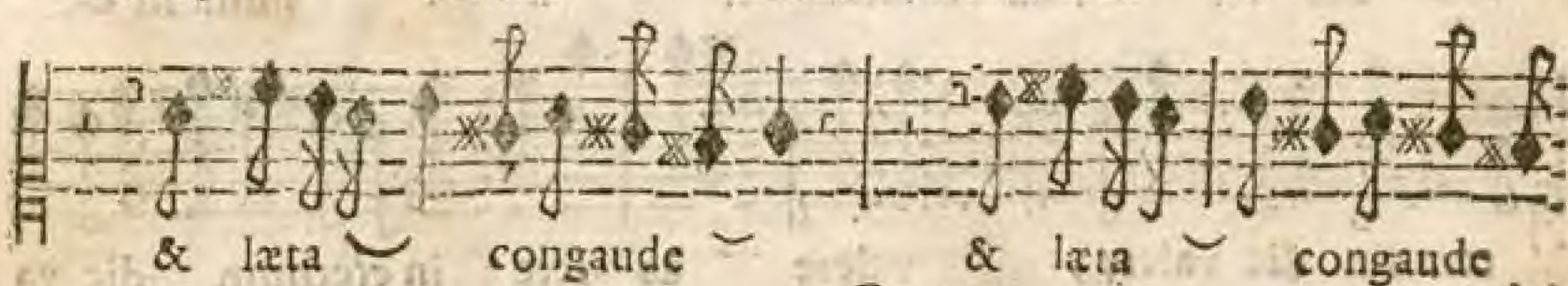
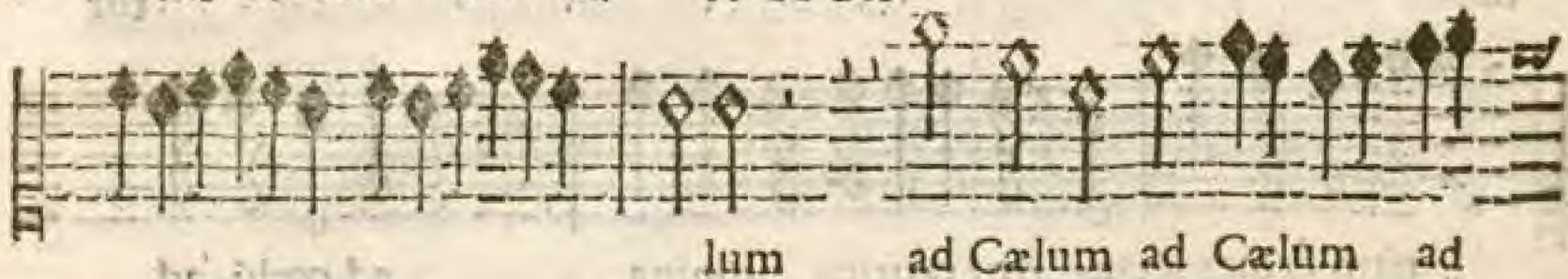


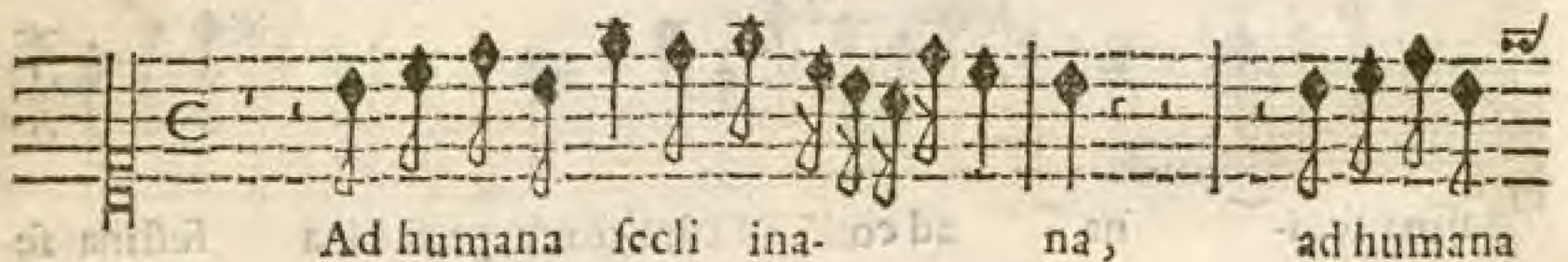
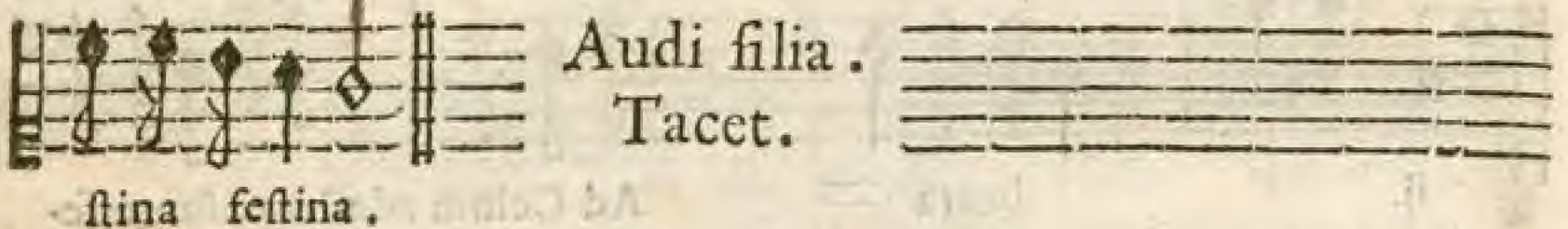
luia. alle- luia alle- luia, al-

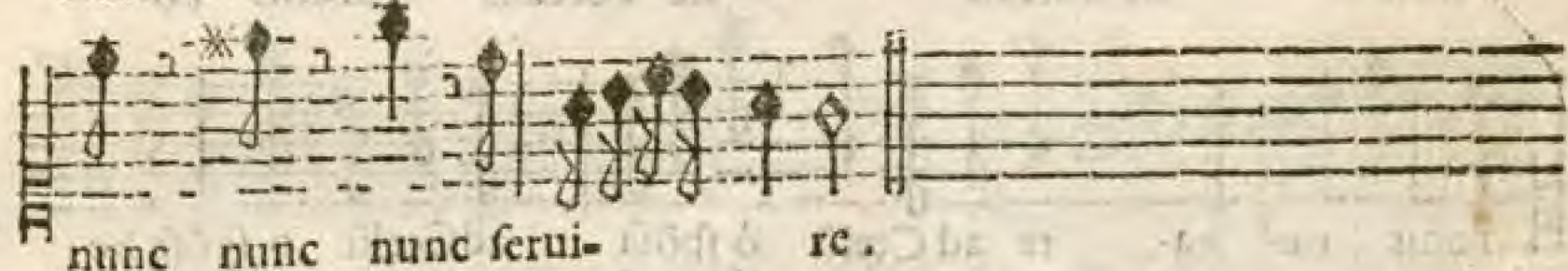
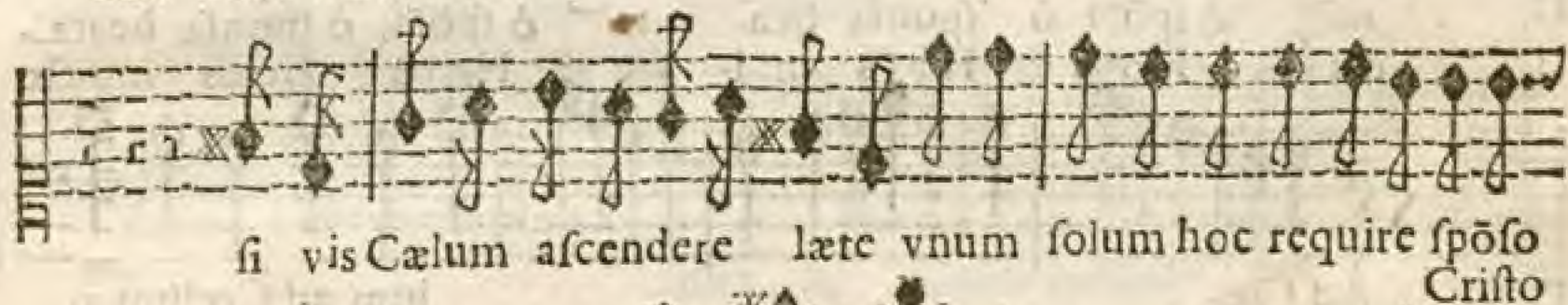
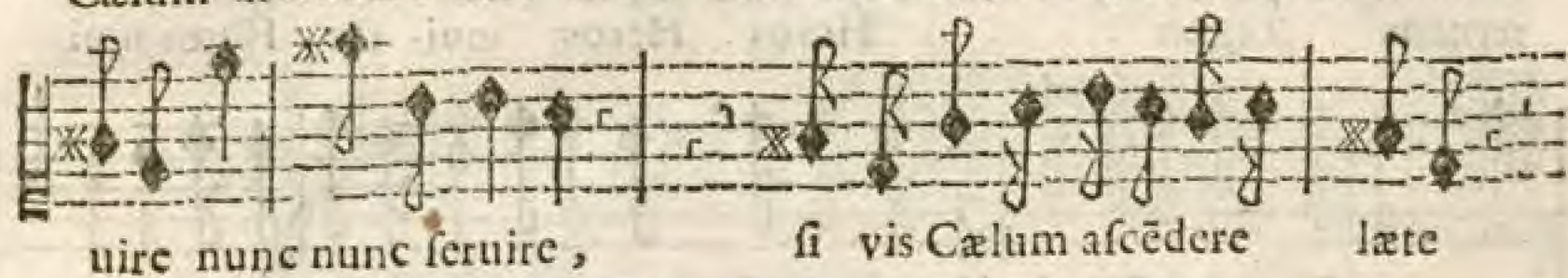
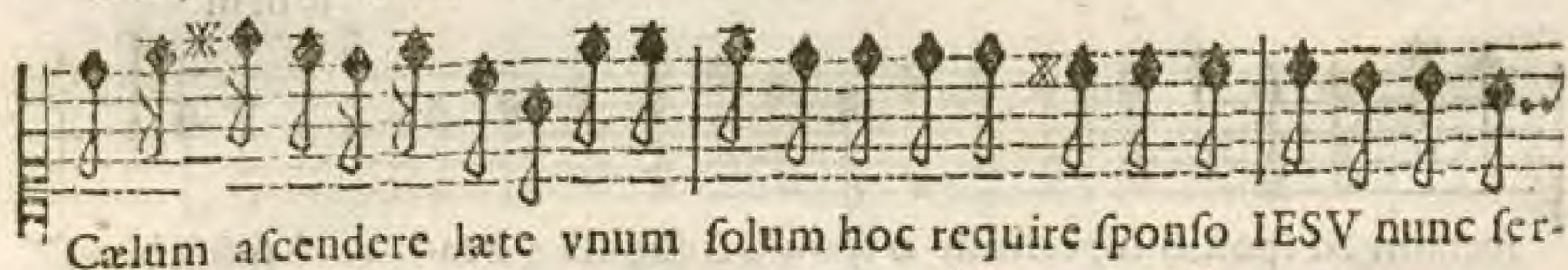


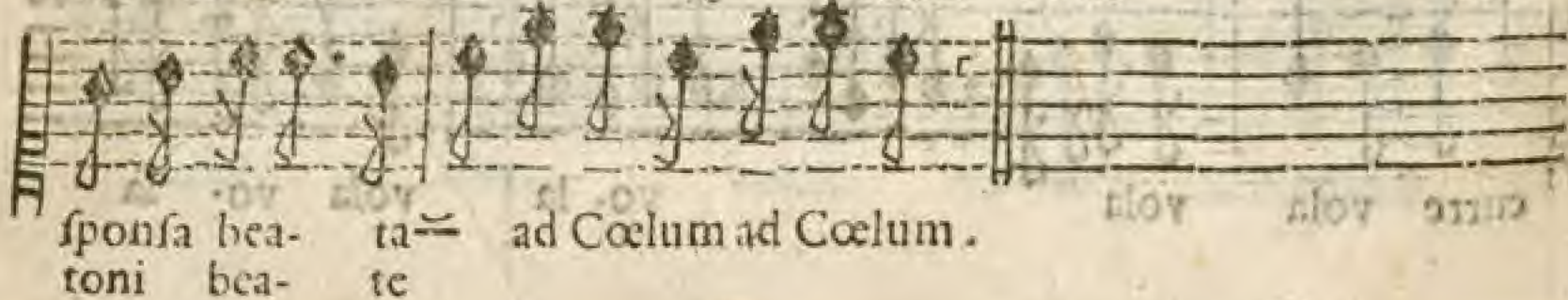
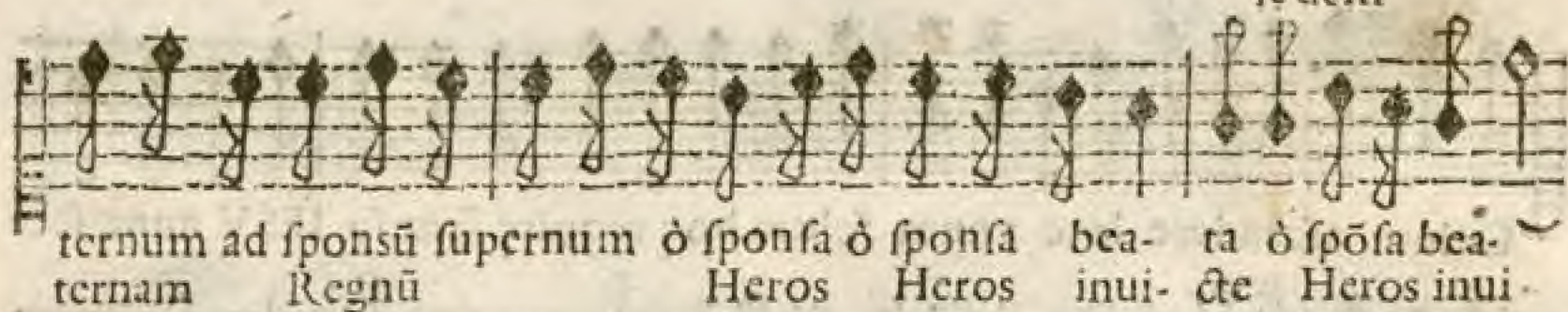
le luia al-

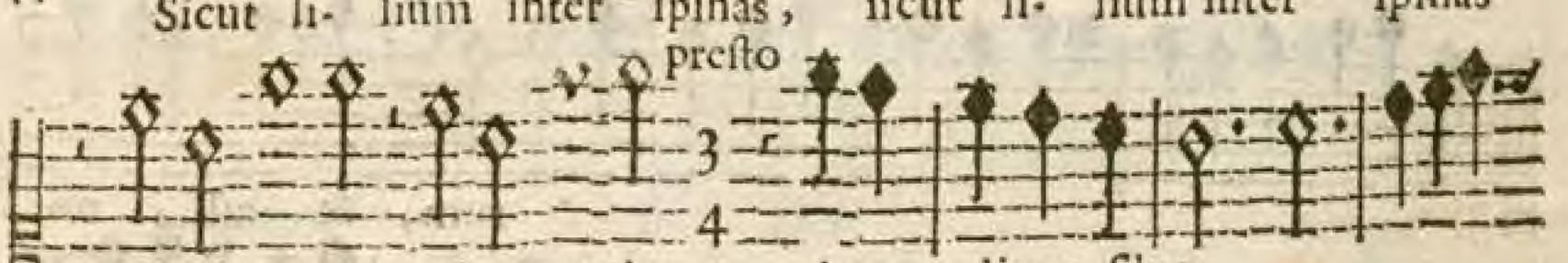
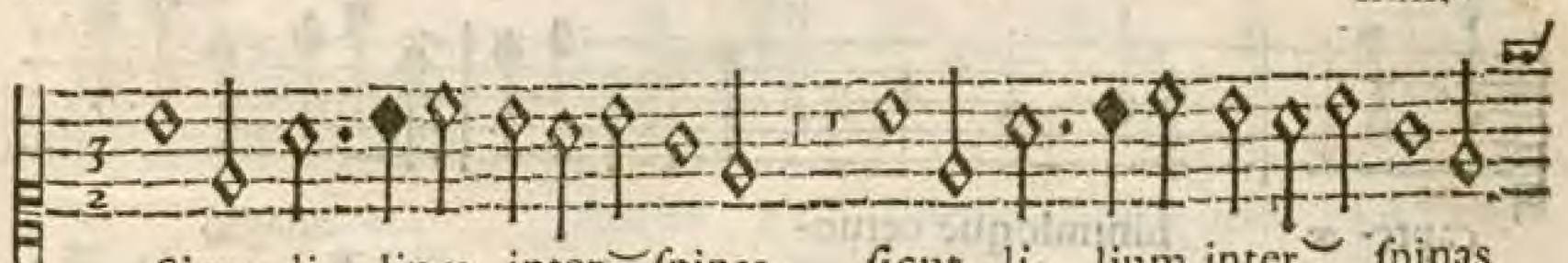
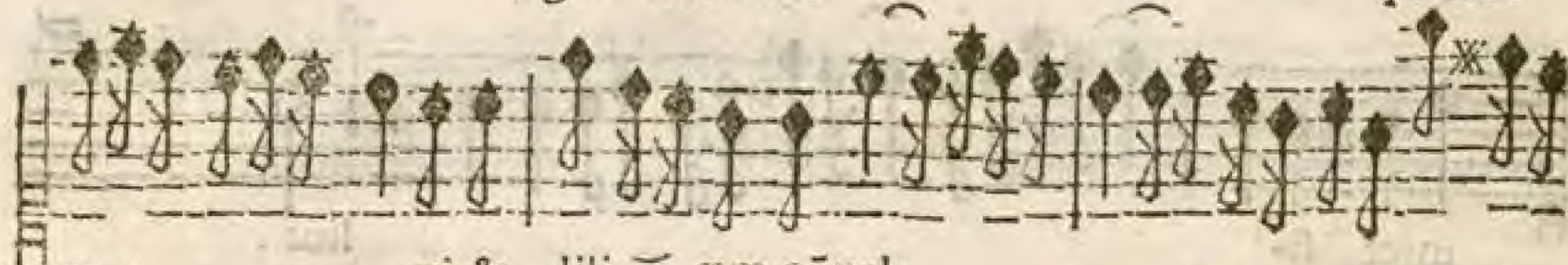


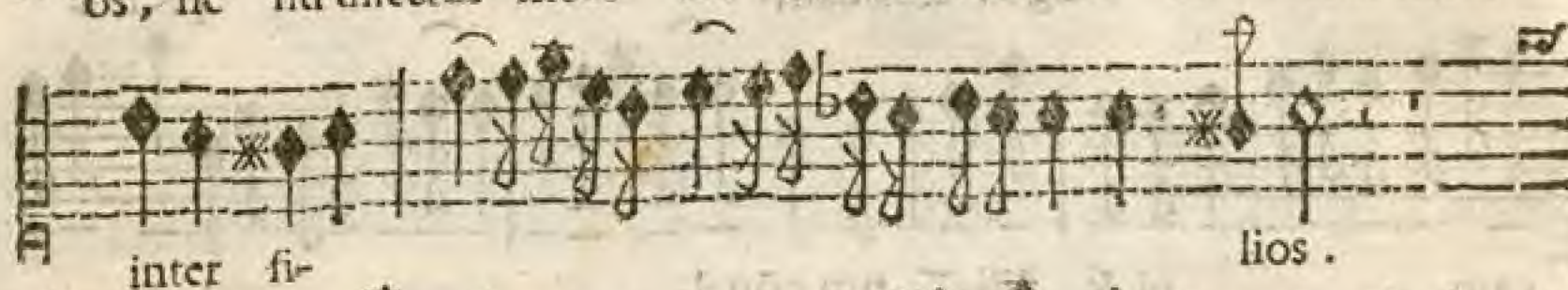














rum, hinnuloque ceruo-

rum hinnu-



loque ceruo-

rum.



Vox dilecti.

Tacet.



Fulcite me flo-ribus stipate me malis quia Amo- re



lan-



gucio,

fulcite me floribus stipate me malis qui-



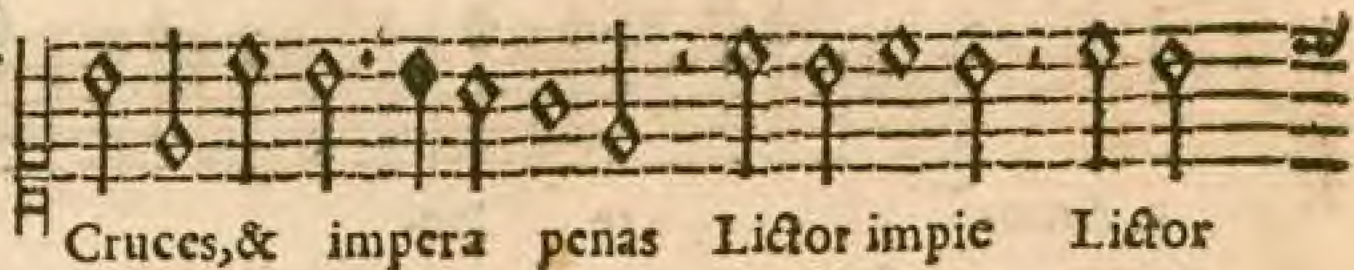
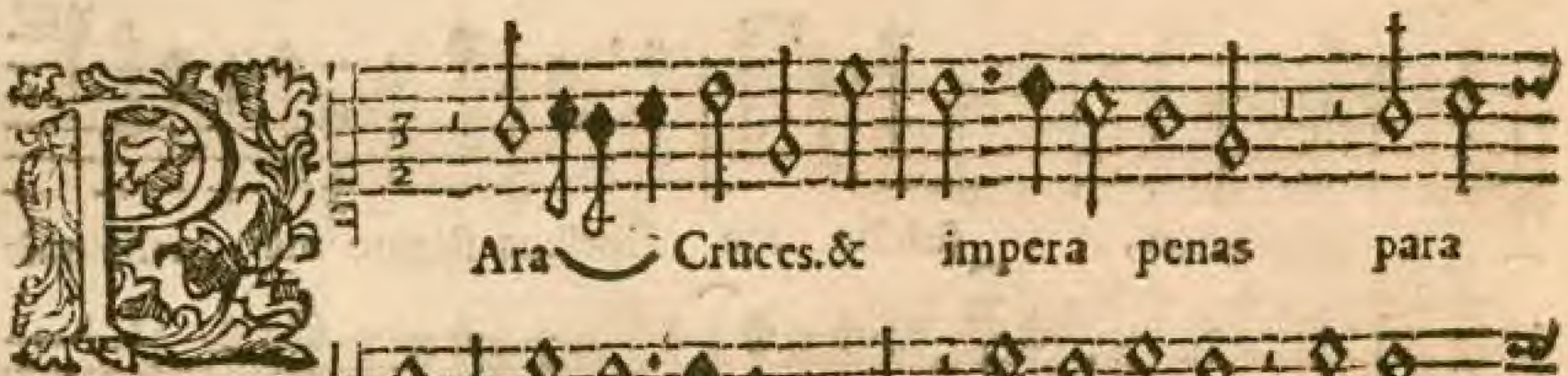
a Amo-

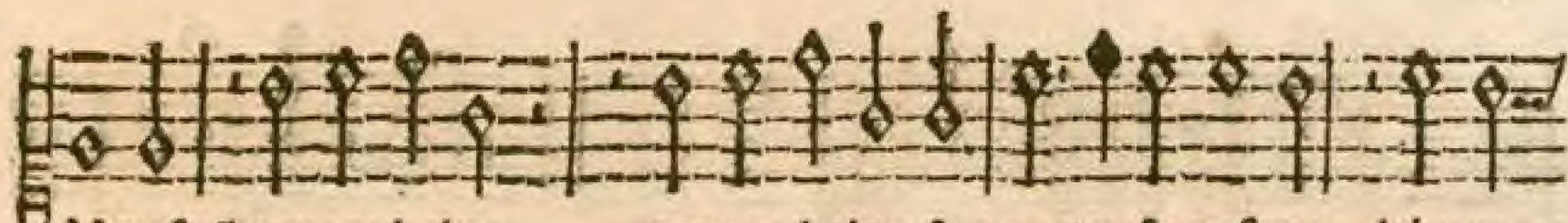
re lan-

gucio,



fulcite me floribus stipate me malis quia Amore lan-

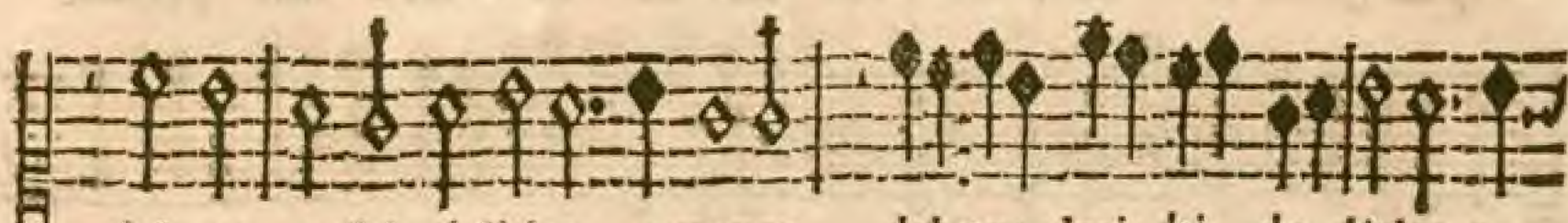




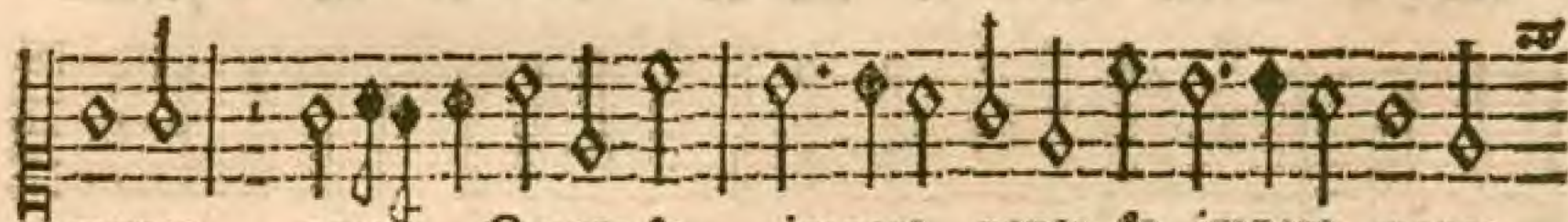
Monstrū acuant beluc acuant beluc, & vngues, & rostrum, dabunt



mihi dabunt mihi de- litias ame- nas



dabunt mihi delitias amenas dabunt mi- hi de- litias a-



menas, para Cruces, & impera penas, & impera penas



pa- ra Cruces, & impera penas. Gaude-



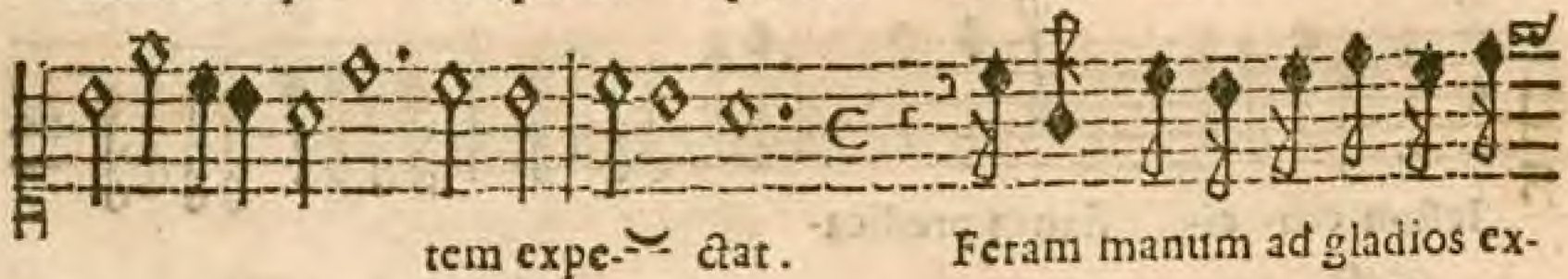
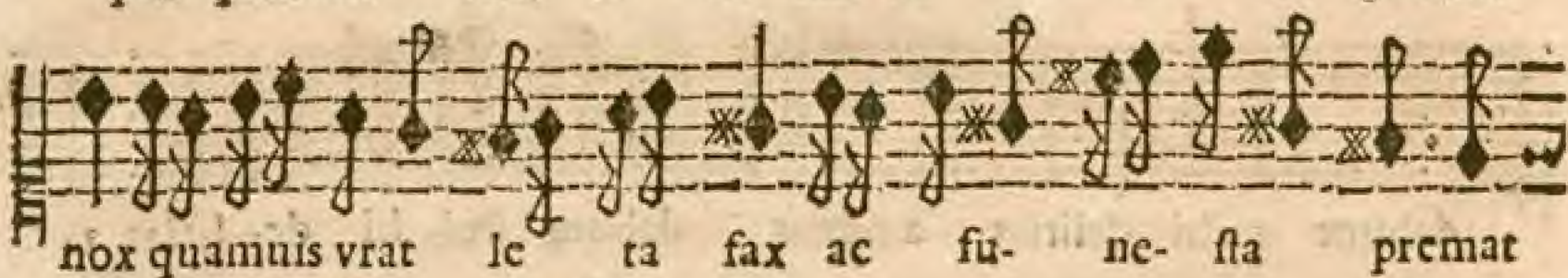
bo ridebo exulta- bo, &



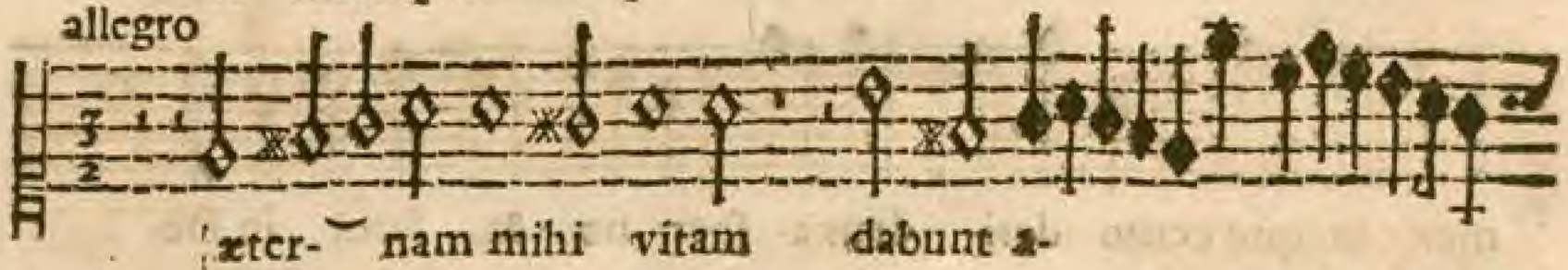
Iesum cru- ci- fixum predica-



bo, & Iesum crucifixum predica- bo.







adagio.





Sinfonia.
Tacet.



Xpectans expecta- ui Dominum

expectans expecta- ui Dominum, & intendit



mihi, & intēdit mi- hi intēdit mihi, intēdit mihi intēdit mi-

adagio



hi intēdit mihi intēdit mi- hi. Laboravi cla-



mans labo- ravi cla-



mās raucae factæ



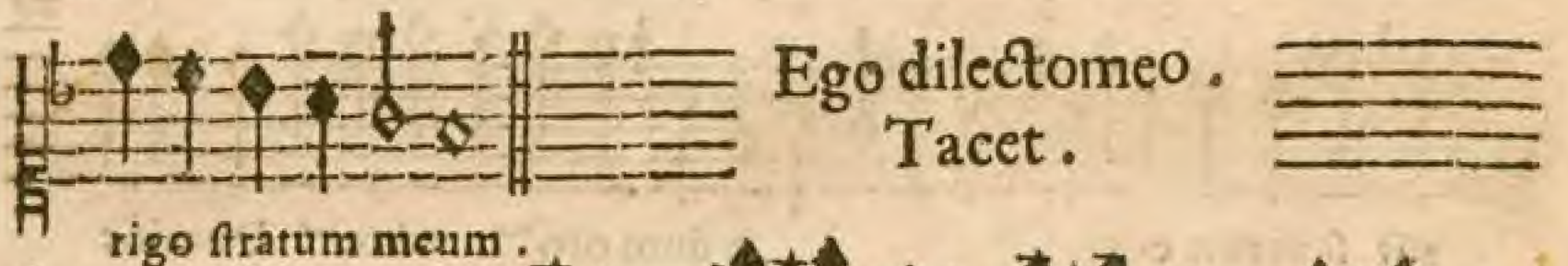
sūt fauces me-

æ dum oro ad te Domine



raucæ factæ

sūt fauces me-



Egredi- amur in a-



grum cōmoremur in villis,



commoremur in villis cōmoremur in vil- lis egredi-



a- mur in a- grum egredi- amur in



a-



grum commoremur in villis, cōmoremur in vil-



lis cōmoremur in villis, in villis cōmoremur in villis in vil-



lis. Mane surga-



mus, surga-

mus ad vine-



as vide- amus si floruit vinca vide- amus si floruit



vinca si floruit vi- nea, Alle- luia al-



lelu ia



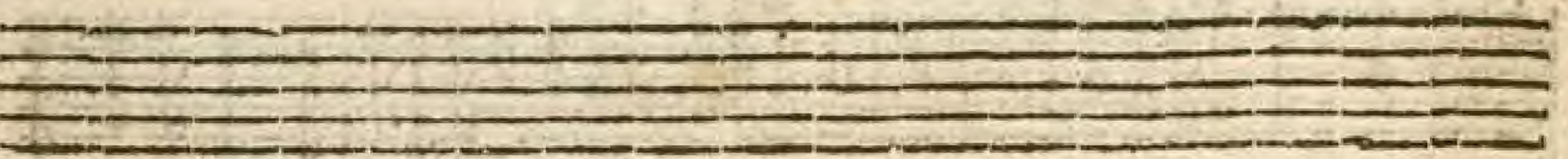
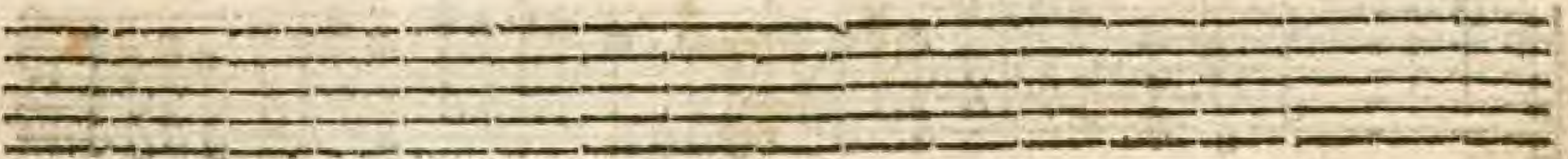
alle- luia alle- luia alle- luia

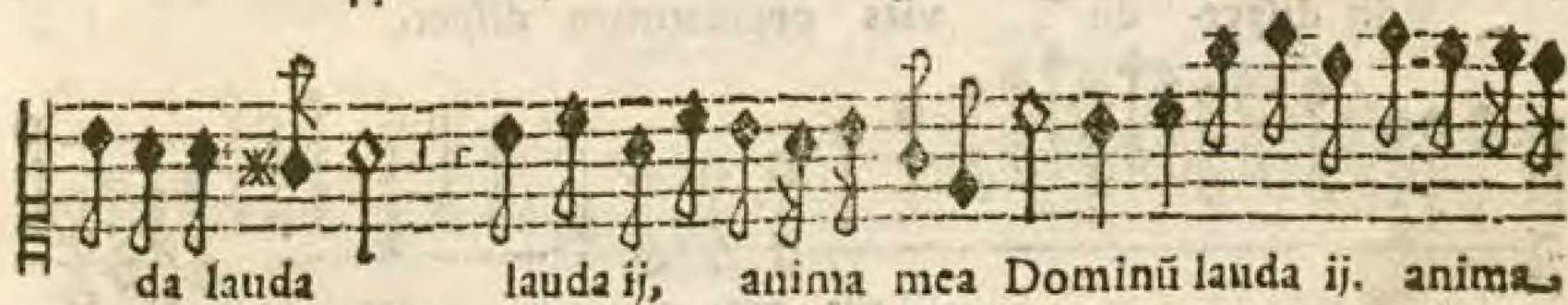


al- leluia, alle- luia al-



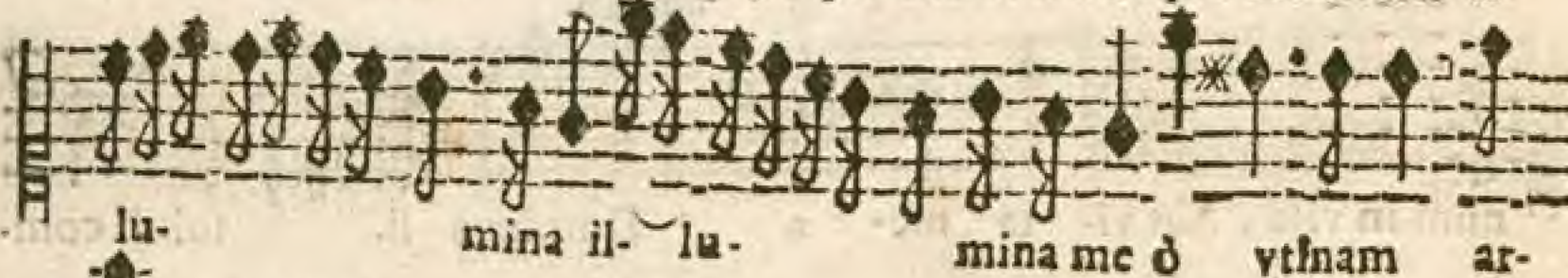
le luia







solo adagio.

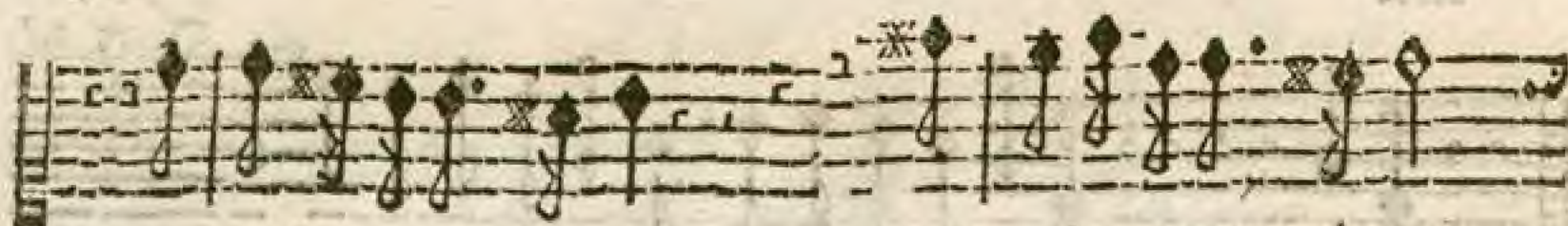


Seguita subito.

Arla

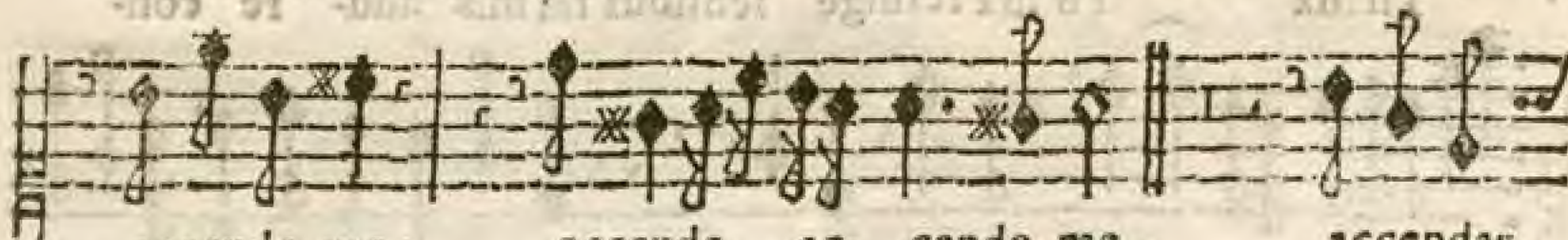
37

Tu lux Tu lux refulge sensibus flā mis adu- re con-
 gtuais, Tu lux, Tu lux refulge sensibus flā-
 mis adure con- gtuais, vt corde puro
 sordium, vt corde puro sordium Coeli fruamur lar-
 gius, vt corde puro
 sordium Coeli fruamur lar- gius.
 17 presto
 Accende me, accende ac- cende me,
 accende ij. me accende ij. me



accende accende me

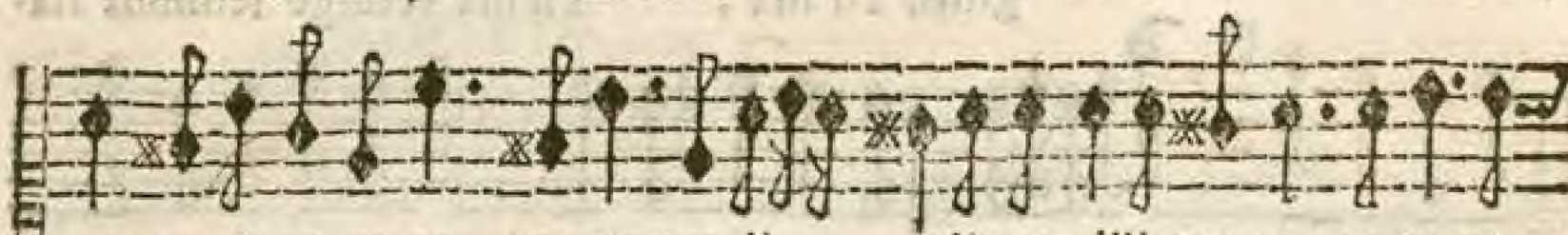
accende accen de me,



accende me,

accende ac- cende me,

accendar



totus à te vt to- tus totus di-

ligam diligam te vt totus

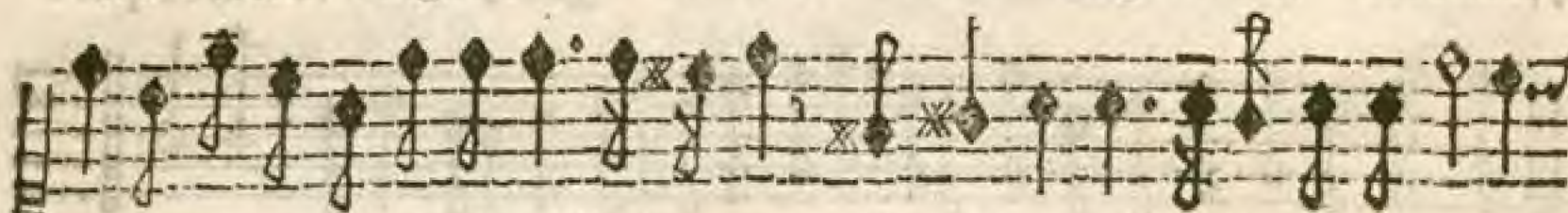


totus di-

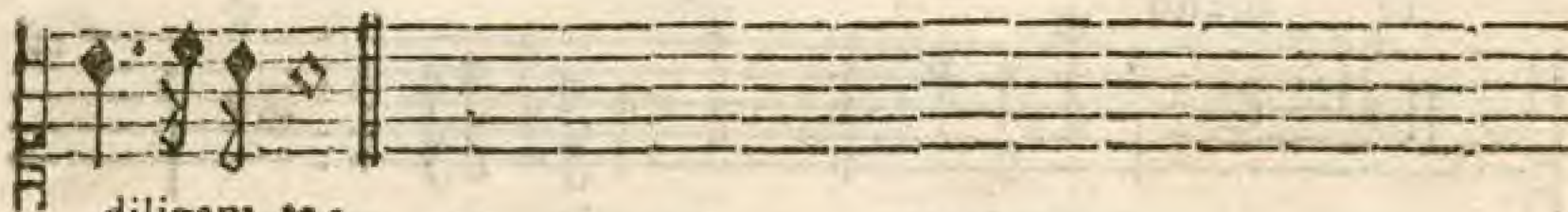
ligam diligam te accēdar totus à te vt



totus totus diligam te vt totus totus diligam te accendar



totus à te vt totus diligam te, vt totus diligam te vt totus



diligam te.





D Omus ab Anto- nio supra petram Dominus

posi- ta persta-



bit,



domus ab Anto- nio supra petram Dominum posita per-



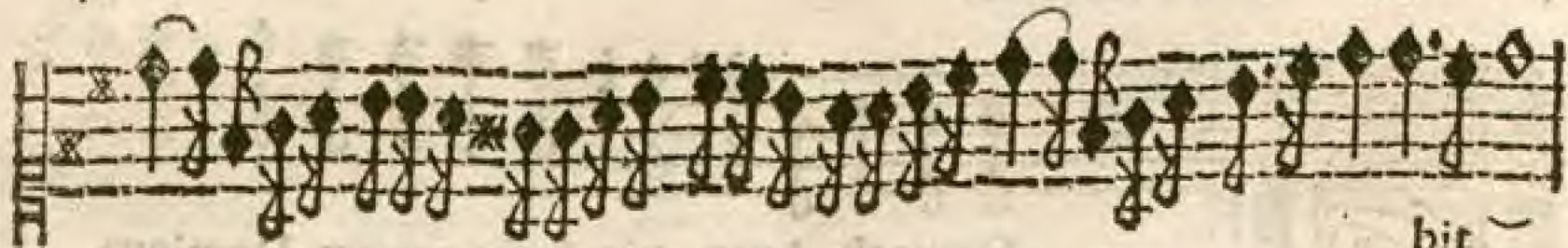
sta- bit posita persta-




bit domus ab Anto- nio supra petram Dominum



posita persta-



bit



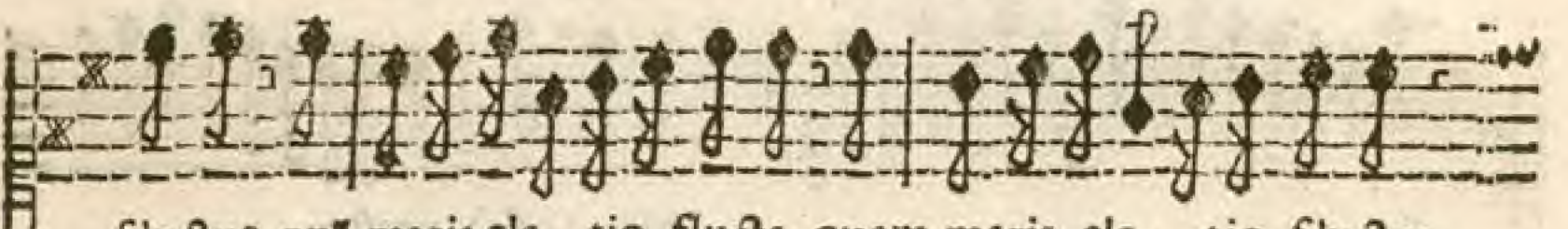
Quā maris cla- tio fluctus, quā maris cla- tio fluctus quā



maris cla- tio flu- ctus seu vox flu- minum



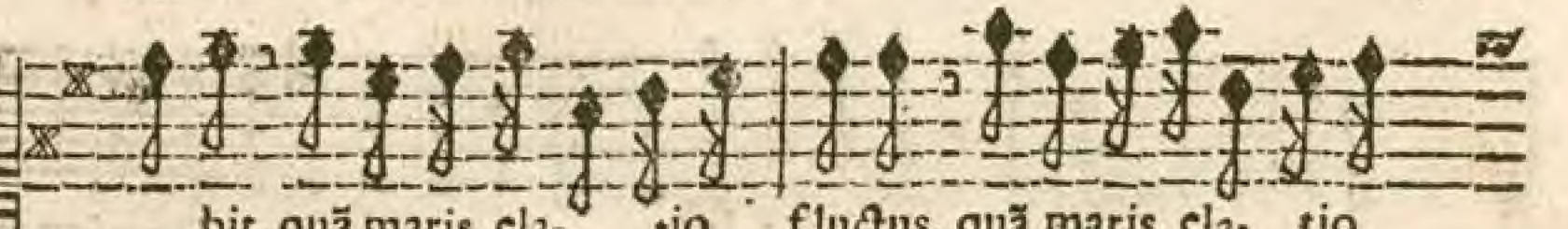
ultra non turbabit ultra non turbabit quā maris cla- tio



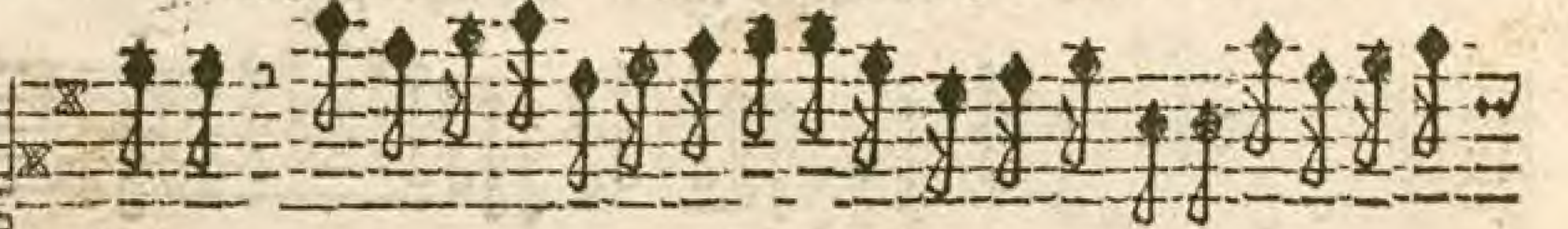
fluctus, quā maris cla- tio fluctus, quam maris cla- tio fluctus



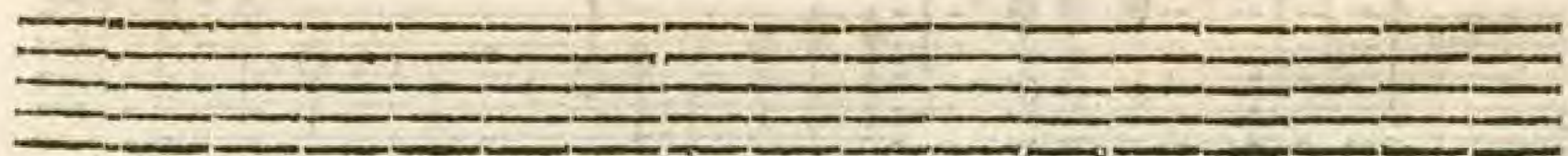
ultra non turbabit ultra non turba-

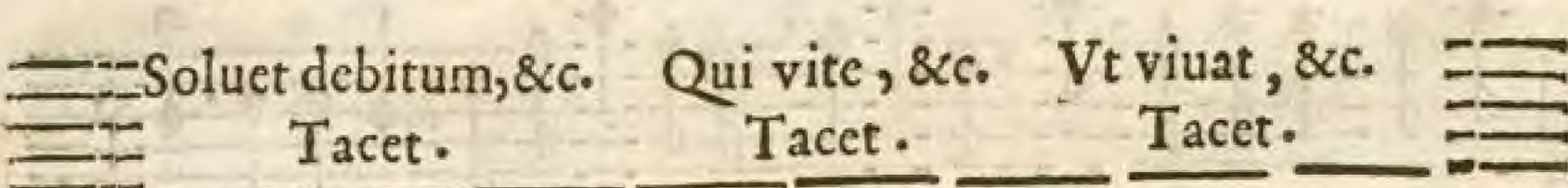
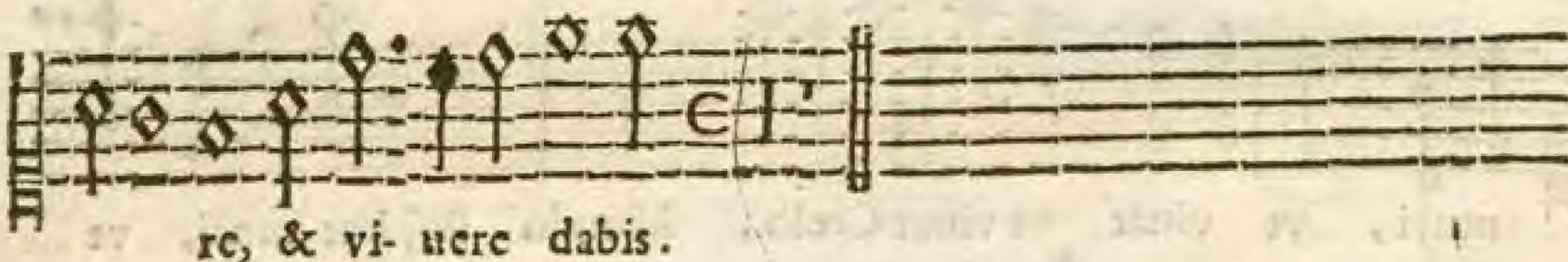
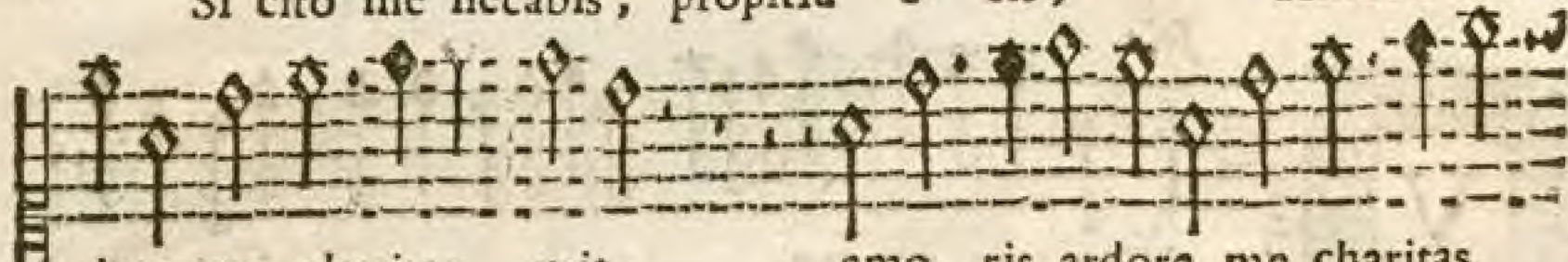
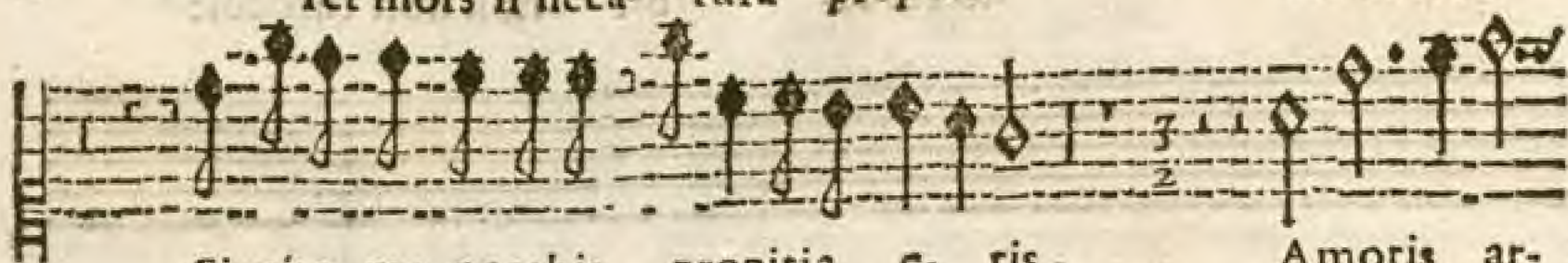
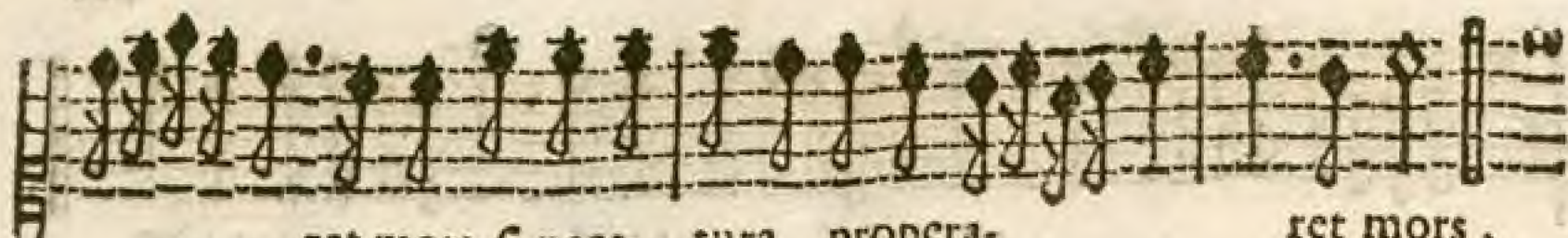


bit, quā maris cla- tio fluctus, quā maris cla- tio



fluctus quā maris cla- tio fluctus ultra non turbabit ij.







viuo vi-uo spiro, mors non dira, da-



bit dabit vitam infini-

tam morsū dira dabit vitam da-



bit dabit vitam infinitam da-



bit dabit vitam infi- nitam, dabit vitam infi- nitā infi-



ni- tam, talem suspiro, suspiro, suspiro sortem



relinquam vitam, & non & non & non & non in-



ueniam mor- tem relinquam vitam, & non relinquā vitam,



& non inueniam mortem

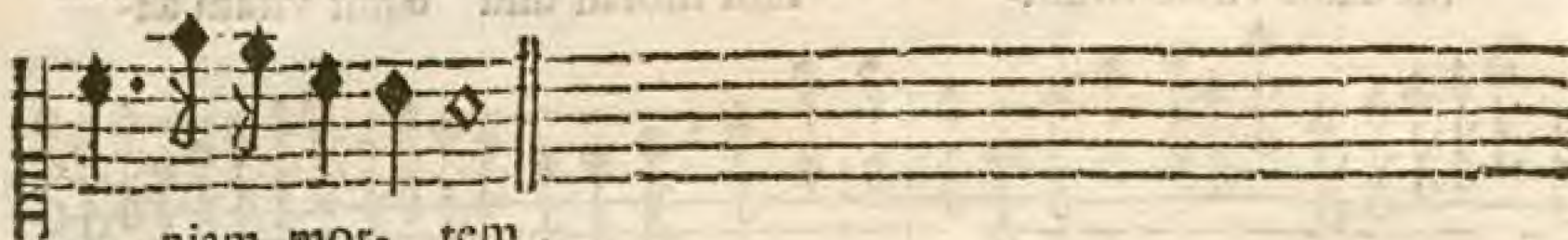
relinquam vitam, &



non inueniam mortem relinquam vitam, & non inueniā mortem, &



non inueniam mor- tem. & non in ueniā inue-



niam mor- tem.



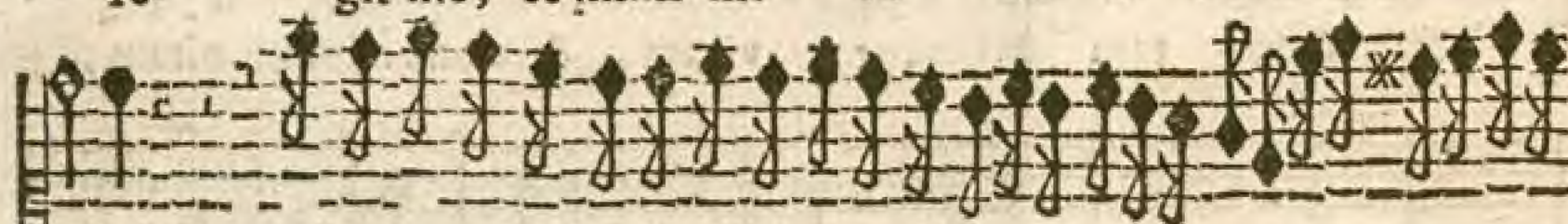
O- minus re- git



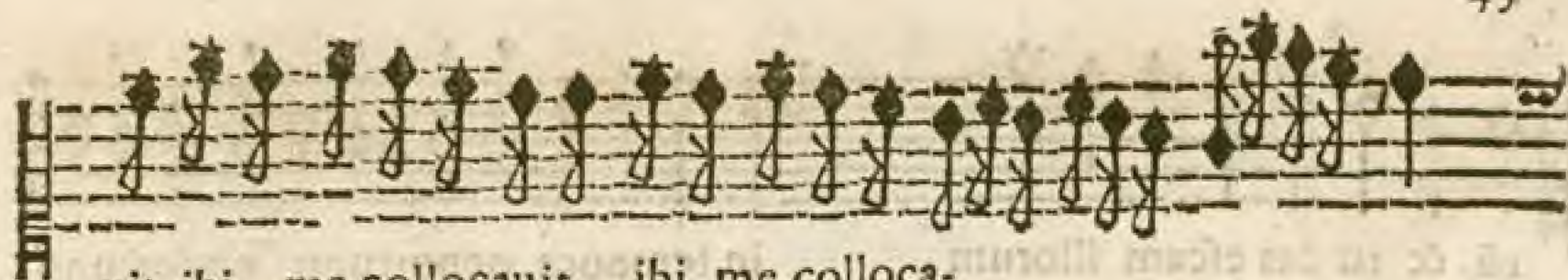
me, & nihil mi- hi de- e- rit Do- minus



re- git me, & nihil mi- hi de- e- rit in loco



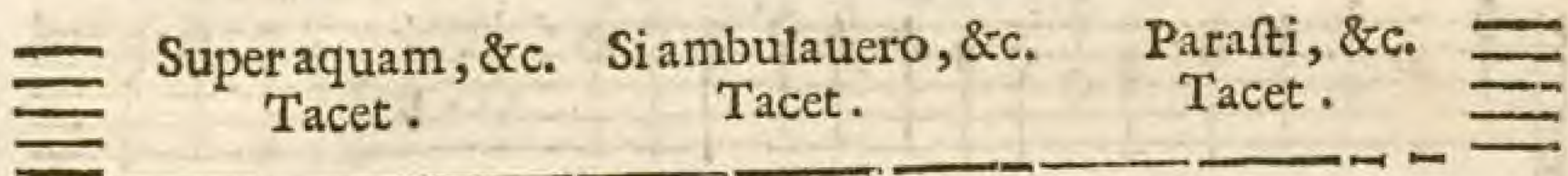
pascuæ ibi me collocavit ibi me colloca-



uit ibi me collocavit ibi me colloca-



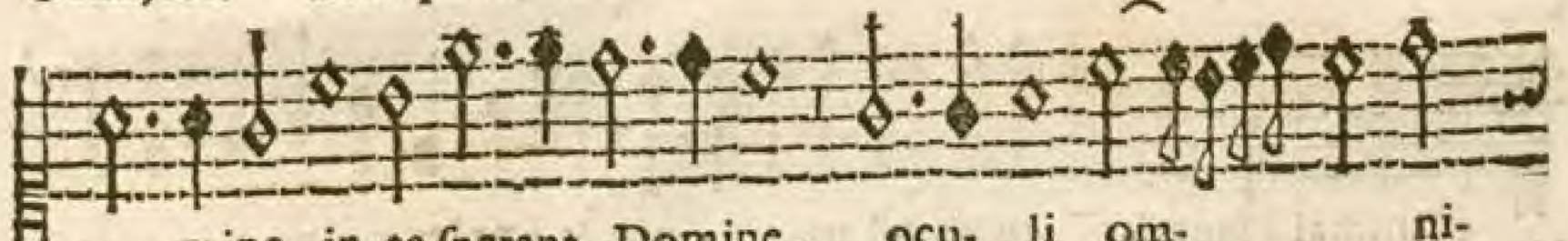
uit ibi me collocavit ibi me colloca- uit.



Super aquam, &c. Si ambulauero, &c. Paraſti, &c.
Tacet. Tacet. Tacet.



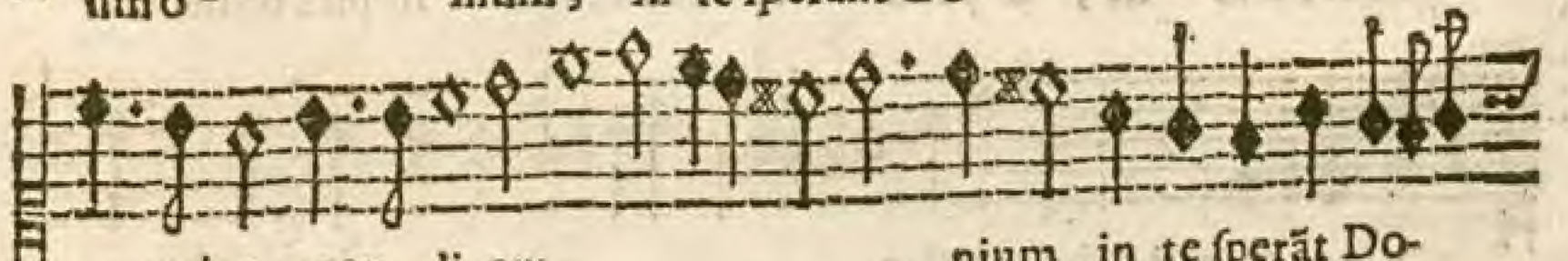
Oculi, &c. In te ſperant Do- mine in te ſperāt Do-



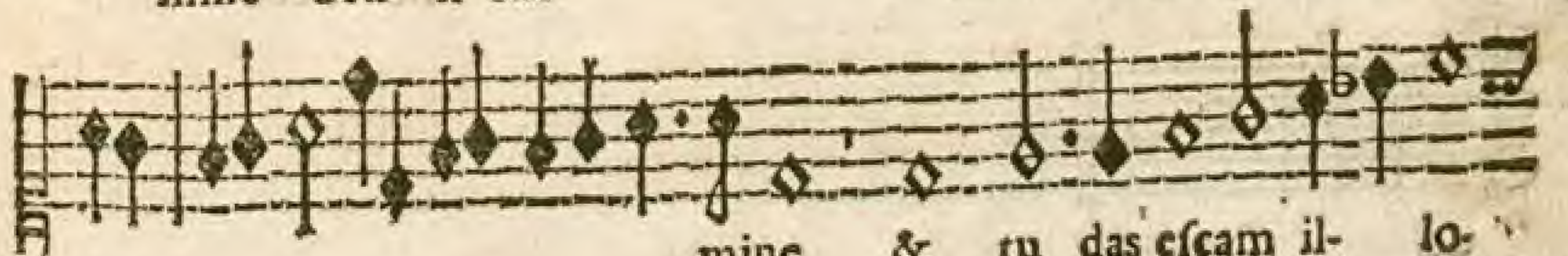
mine in te ſperant Domine, ocu- li om- ni-



um o- nium, in te ſperant Do-



mine ocu li om- nium in te ſperāt Do-



mine & tu das eſcam il- lo-



rū, & tu das escam illorum,

in tempore opportuno opportuno.



& imples omne a-

nimal aperis tu manum tuam, &



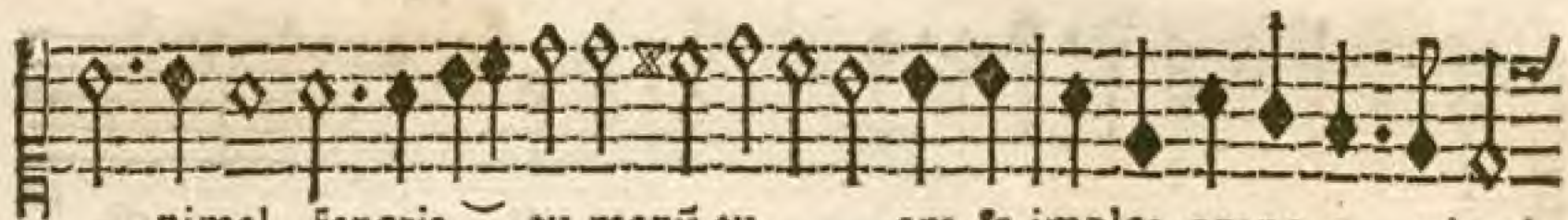
imples omne animal benedictio-

ne, aperis tu manum



tu-

am & imples omne animal imples omne a-



nimal aperis tu manū tu-

am, & imples omne a- nimal



benedictio-

ne,

a- peris

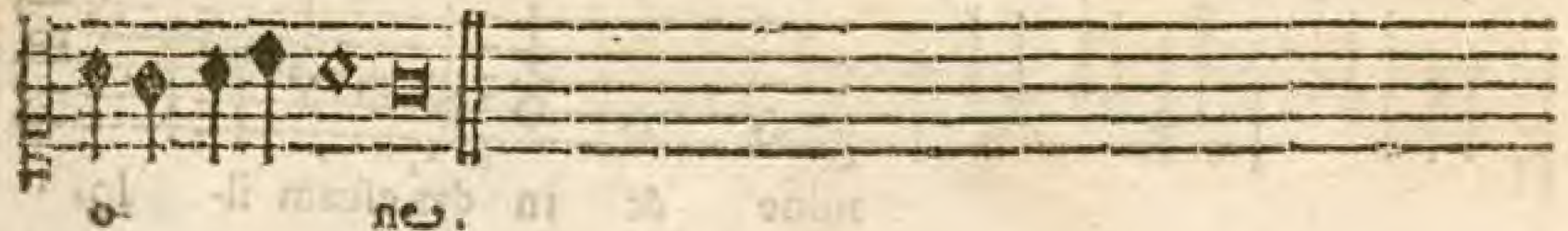
tu manū tuam

imples omne a-



nimal benedictio-

ne bene- dicti-

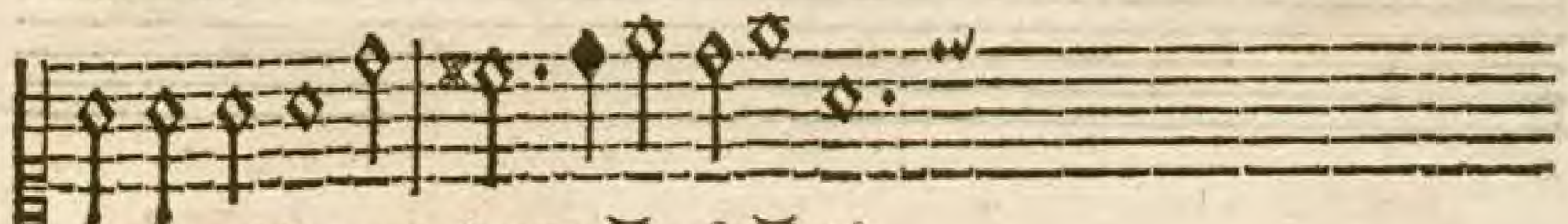
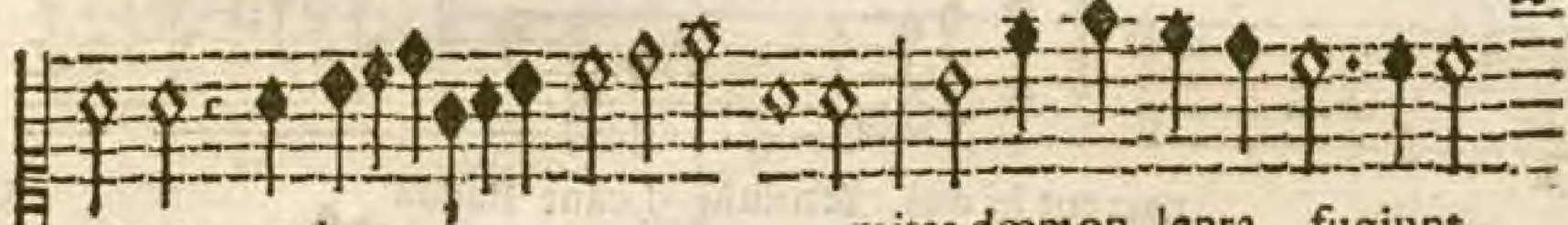


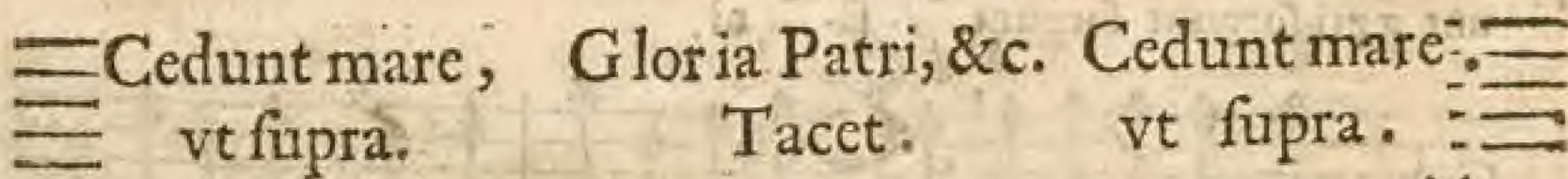
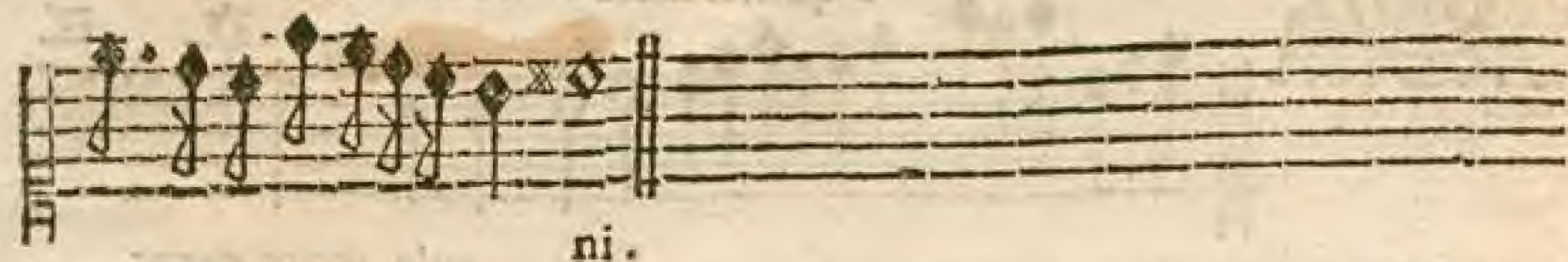
o

ne.

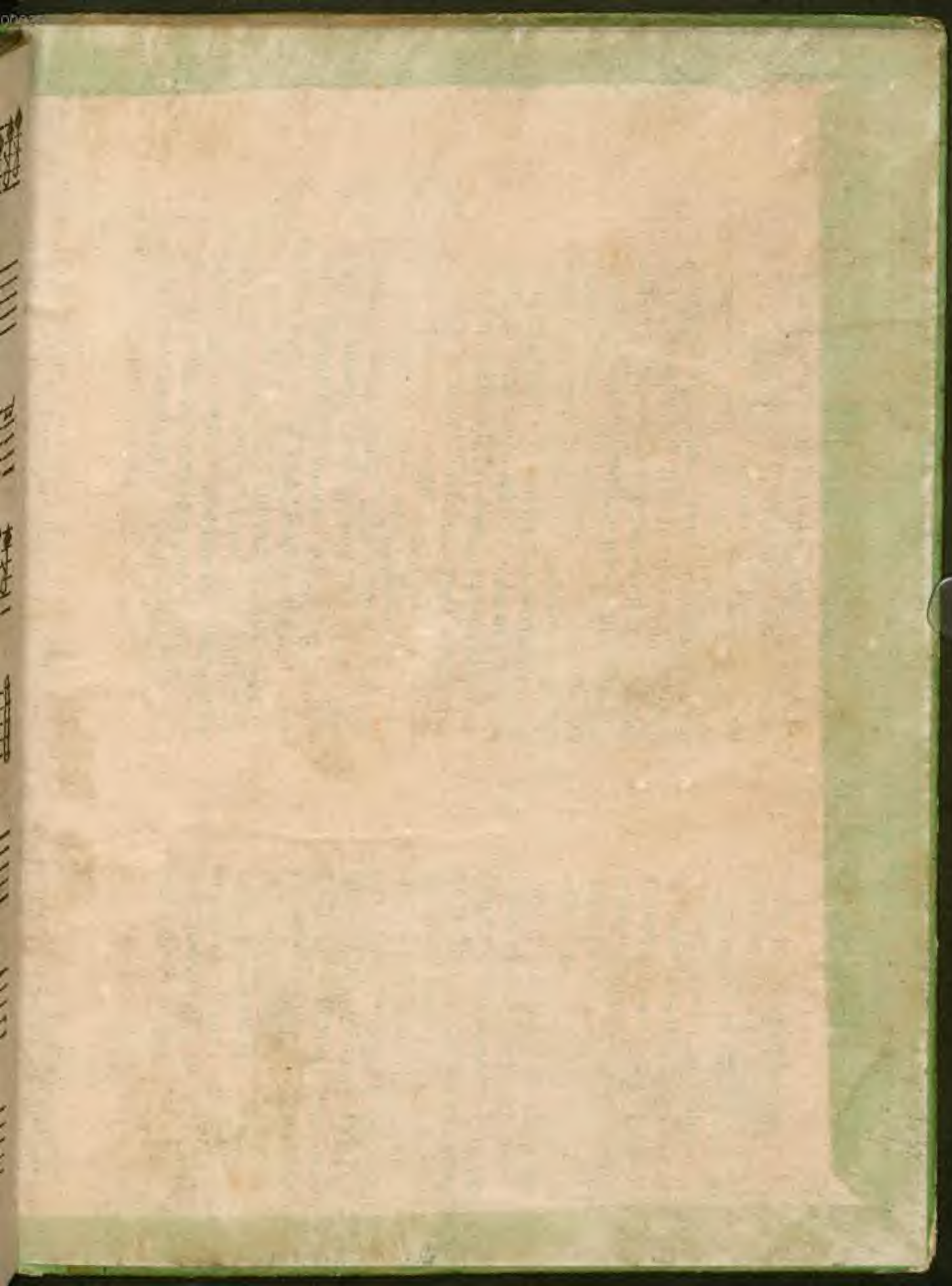


cula mors error





F I N I S.



40
Mus. pr.

1030

Organo

Da Fran: Antonio Vrio

7

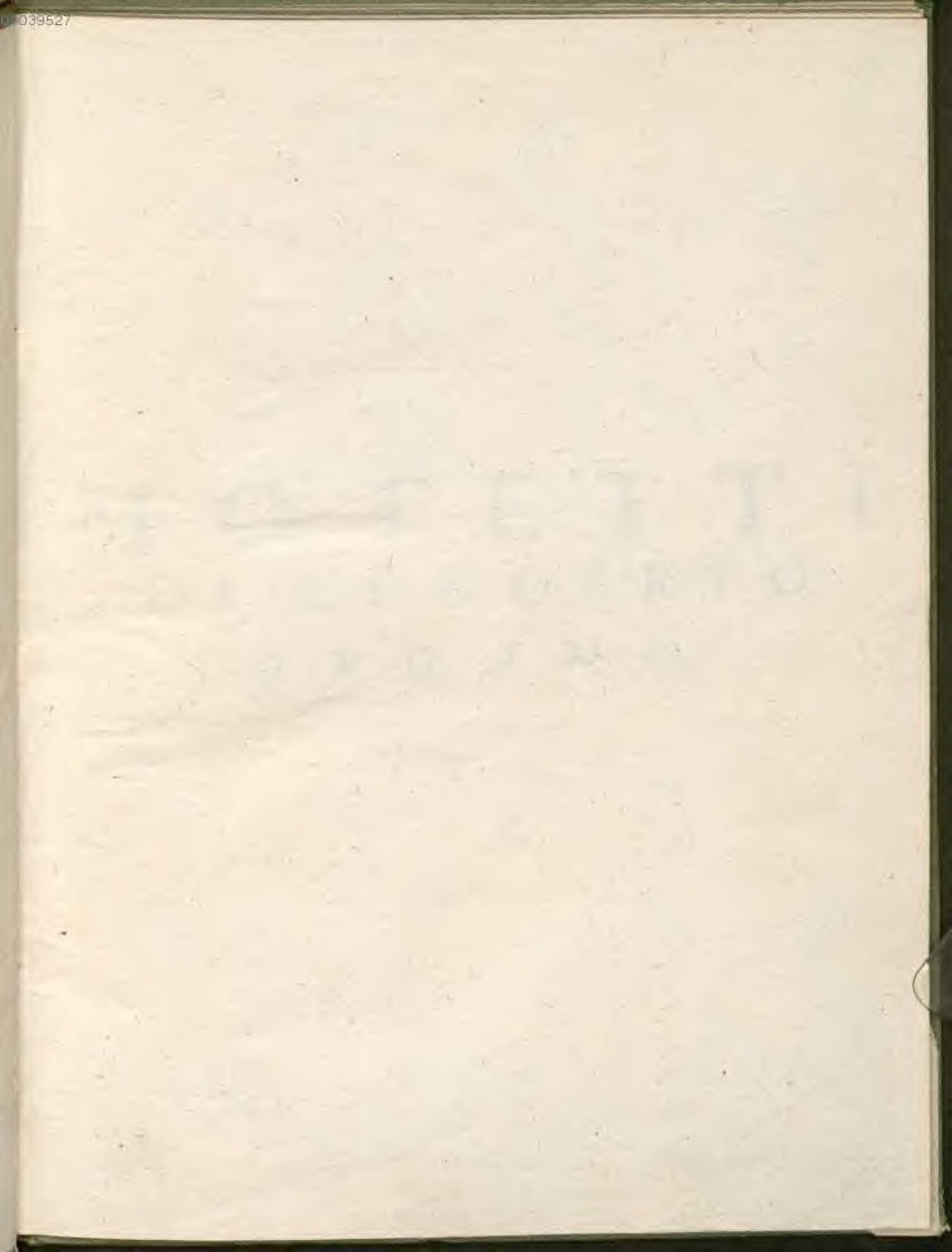
p. 57

Mus. pr.

1030

40

Urio



M O T E T T I
D I C O N C E R T O
O R G A N O.

142/6

LETTER
OF
OZON
AND

ORGANO.

M O T E T T I D I C O N C E R T O

A DUE, TRE, E QUATTRO VOCI
Con Violini, e senza.

OPERA PRIMA.

Composti, e Dedicati

All'Eminentissimo, e Reverendissimo Prencipe,

IL SIG. CARDINALE

PIETRO OTTOBONI

Nipote della Santità di N. S.

PAPA ALESSANDRO

O T T A V O

DA F. FRANCESC' ANTONIO URIO DA MILANO,

*Minor Conventuale, Maestro di Cappella nell' Insigne Basilica
de' Santi Dodici Apostoli di Roma.*



I N R O M A, M D C X C.

Nella Stamperia di Gio. Giacomo Komarek Boemo, all'Angelo Custode.
CON LICENZA DE' SUPERIORI.

1881

M O T T E T T I
D E C O K E R T O

A D E M T H E E Q U A T T O 7 0 0 1

1881



A M I M A

Compt. & Diction

1881

1881

P R E T T O O T T O B O M I

1881

P A P A A L E S S A N D R O

O T T A V O

P A P A A L E S S A N D R O

1881



1881

1881

EMINENTISS. E REVERENDISS.
SIGNORE.



ARDISCO Dedicare à
VOSTRA EMINENZA questa
*mia prima Opera, che contiene li Can-
tici da me composti in Musica per ser-
vizio della Chiesa. E due sono li motivi
principali, che mi danno confidenza :*

00039527

Il primo è fondato nella sua incomparabile generosità, che m'assicura di benigno gradimento; l'altro nella cognitione, che in così sublime grado tiene V.E. di questa nobilissima Professione, la quale consistendo in armonia, non disdice punto à chi regna, mentre, al sentir de' Savj, la Musica appartiene, non meno alla norma de' costumi, che alla regola del Governo. Non sdegni per tanto l'E.V. quest'umile tributo del mio debole ingegno, con l'offerta del quale mi fò gloria di sottoscrivermi


Di V.E.

Roma li 12. Marzo 1690.

Umiliss. Devotiss. & Ossequiosiss. Serv.

F. Francesco Antonio Urio.

AL BENIGNO LETTORE.

AREBBE vna dissonanza, quando pretendo d'allettarti coll' Armonia, il lasciare di pregarti à concedere tutto il tuo compatimento verso questo primo parto delle mie fatiche, & i primi abozzi della mia penna. L'Animo non é sconcertato in quello che é douuto alla tua cortesia: e se trouarai senza Concerto i componimenti, non farà difficile alla tua bontà di farli comparire come se fossero dotati del pieno numero dell' Armonia, riceuendoli con aggradimento. Farò stridere ben presto sotto le battiture del Torchio gl' Offertorij delle Domeniche, e Venerdì della Quadragesima, e Domeniche dell' Auuento, à Cappella con l' Organo, che potranno seruirti per Motetti in tutti i tempi; & in oltre i Responsorij del Natale con il *Te Deum*. Io lodo IDDIO, che m'habbia data questa attenzione à procurare di sodisfarti; e stà sano.

T A V O L A

De' Motetti, che si contengono
nella presente Opera.

A D V E C A N T I.

D omine mi Rex .	per tutti li tempi, à carte	1
Gaude plaude .	per ogni Santo, ò Santa.	4
Dum fame .	per l' Eleuatione .	7
Audite , C. e T. con VV.	per S. Francesco, ò altro S.	8

C A N T O, E A L T O.

Quam dilecta .	per ogni tempo .	12
Ad Cœlum .	per ogni Santo, ò Santa .	17
Ego flos Campi, con VV.	per la Madonna .	21

C A N T O, E B A S S O.

Para Cruces .	per Santo Martire .	25
Expectansexpectaui. cō VV.	per tutti i tempi .	30

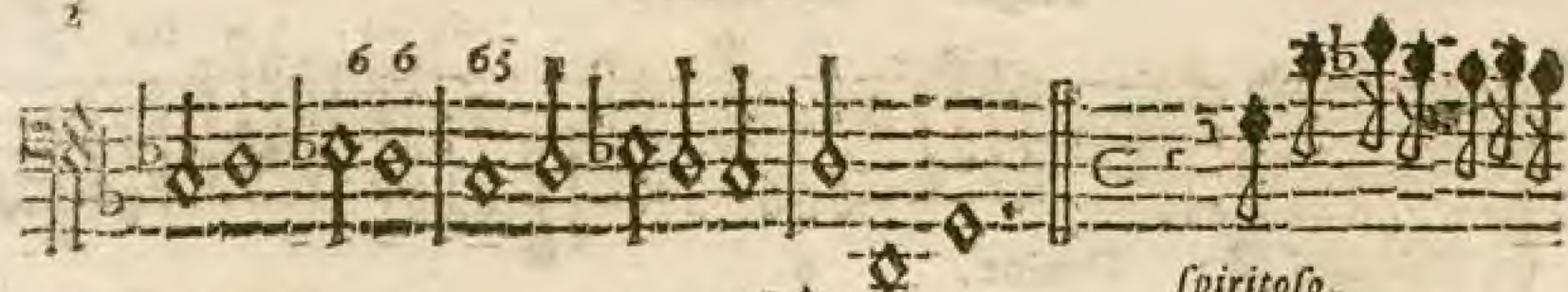
A T R E.

Lauda Anima mea, C.C.T.	per ogni tempo .	35
Domus ab N. C.C.B.	per S. Antonio, ò altro S.	40
Vulneratum cor. C.A.B.	per S. Dialogo .	42

A Q V A T T R O.

Dominus regit me . C.A.T.B	per ogni tempo .	46
Si quæris miracula. C.A.T.B.	per S. Antonio .	51



*Spiritoso.*



Exaudi.

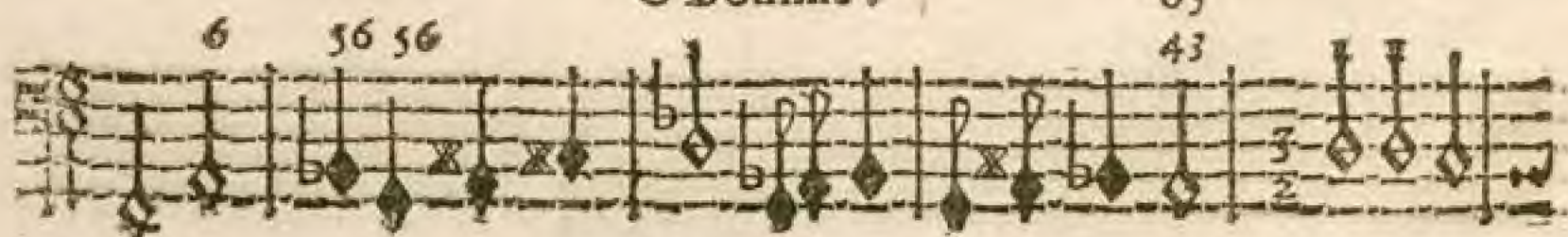




Aude.



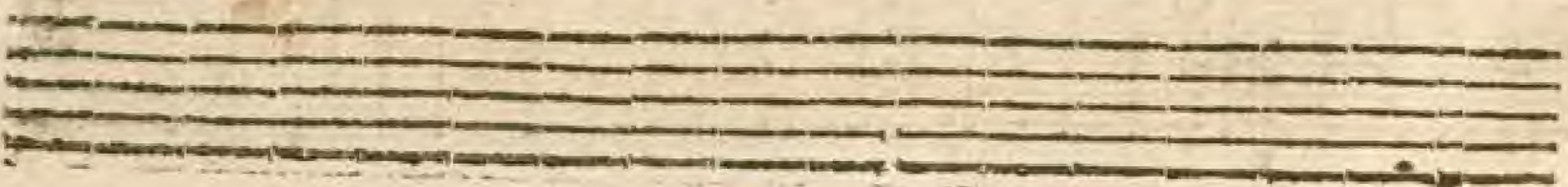
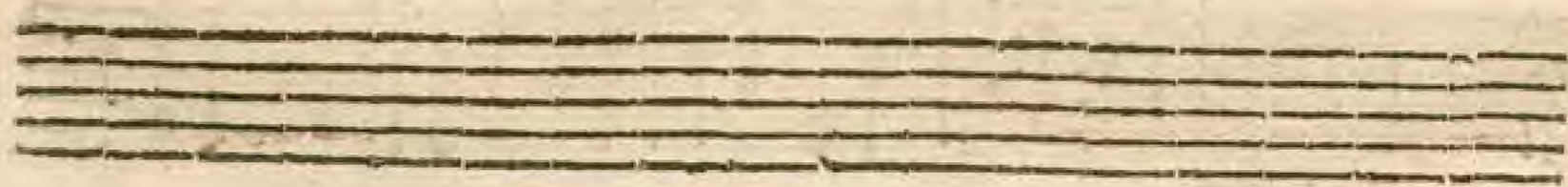
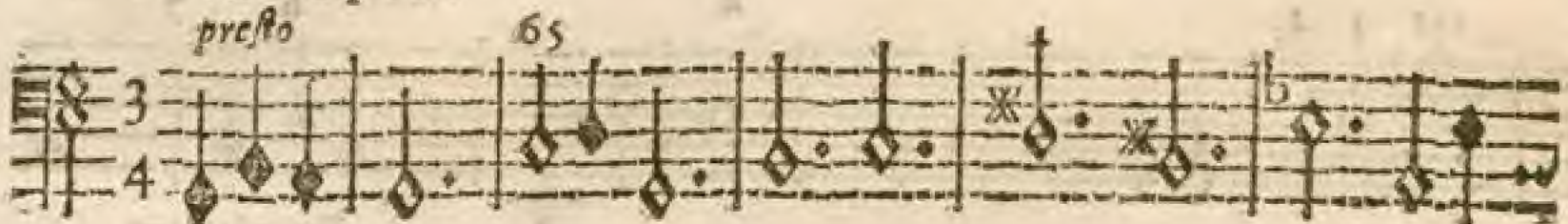
O Domine.



The second system of musical notation, consisting of two staves. The notation is similar to the first system, with diamond-shaped notes and vertical stems. The key signature remains one flat (B-flat). The system concludes with a double bar line and a repeat sign.



Illuc aspiro .
presto

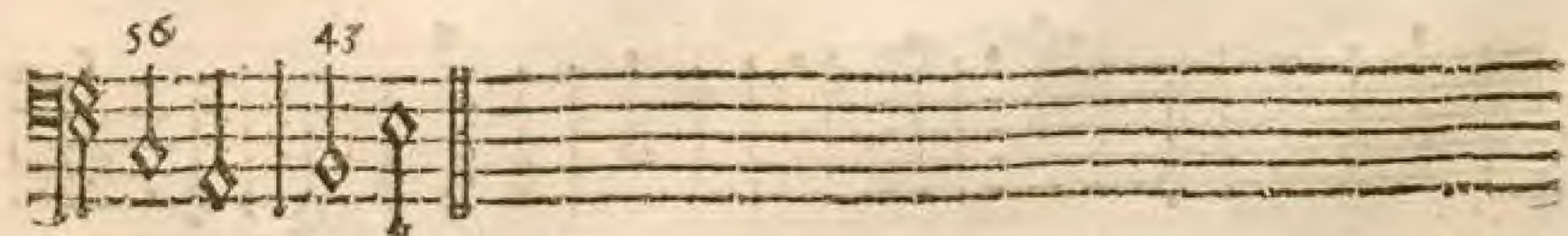
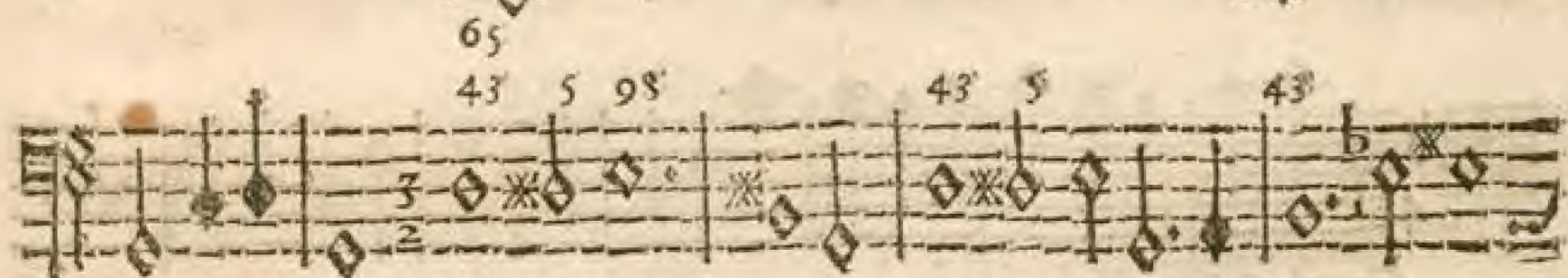
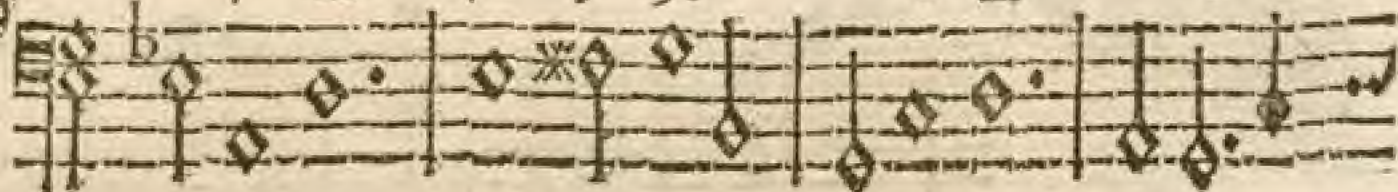


6 5 43 43 65 7



Vm fame,

7 76 5 98 6 6 6



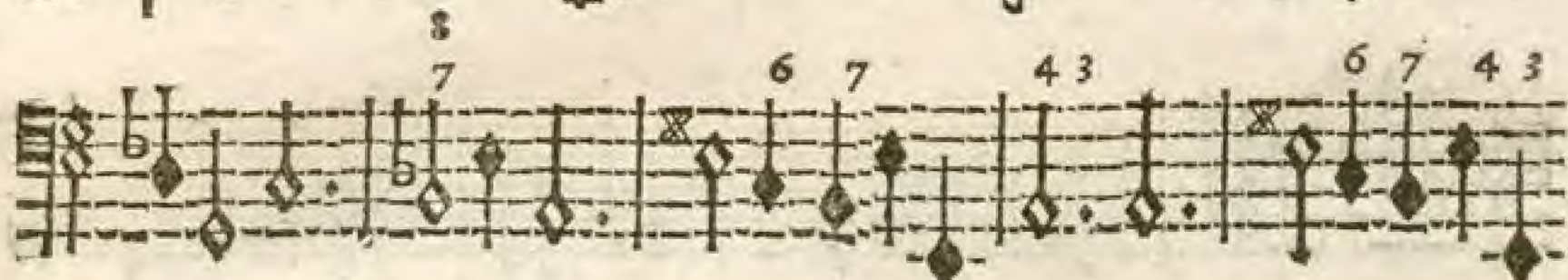


Vdite Coeli.

Handwritten musical score on a single page, featuring a large decorative initial 'A' and the text 'Vdite Coeli.' and 'Carnis spicam.' The score is written on ten staves, with various musical notations including notes, rests, and accidentals. The notation is in a historical style, likely from a 16th or 17th-century manuscript.

The first staff begins with a large decorative initial 'A' and the text 'Vdite Coeli.' The second staff contains a large number '6' above the notes. The third staff contains a large number '6' above the notes. The fourth staff contains a large number '6' above the notes. The fifth staff contains a large number '6' above the notes. The sixth staff contains a large number '6' above the notes. The seventh staff contains a large number '6' above the notes. The eighth staff contains a large number '6' above the notes. The ninth staff contains a large number '6' above the notes. The tenth staff contains a large number '6' above the notes.

The text 'Carnis spicam.' appears below the sixth staff. The text 'C.' appears above the first staff.







Spargit.



O stupor.





Согласно ,

spiritoſo.

adagio

6 5
4 3

adagio

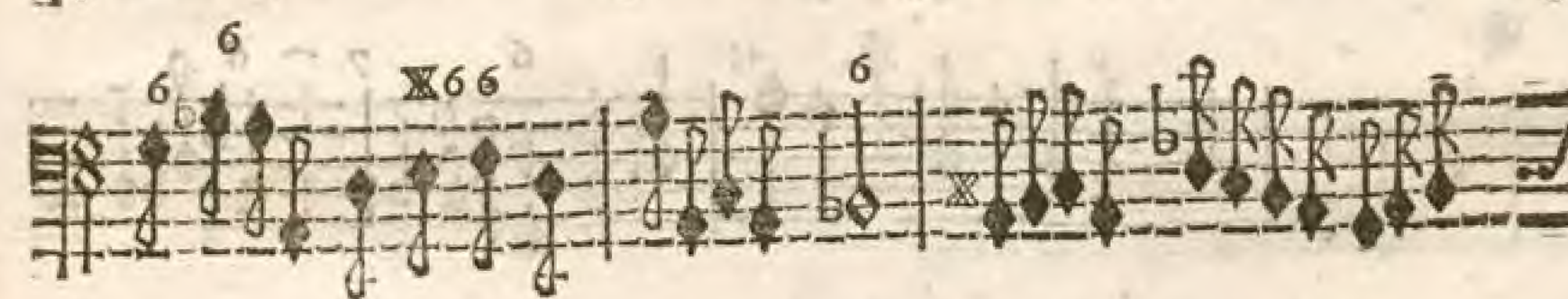
♯6

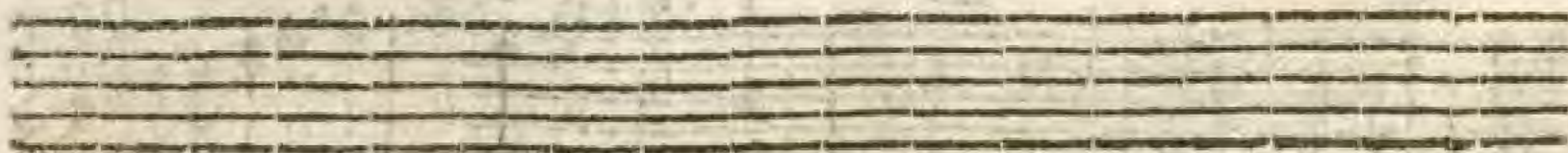
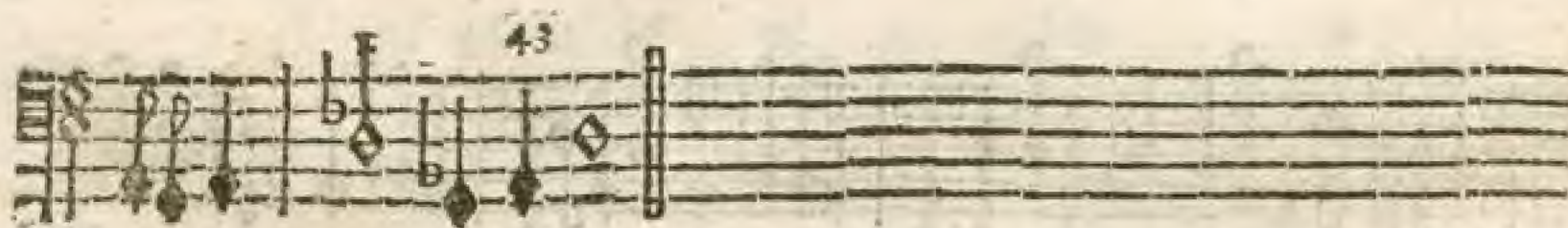
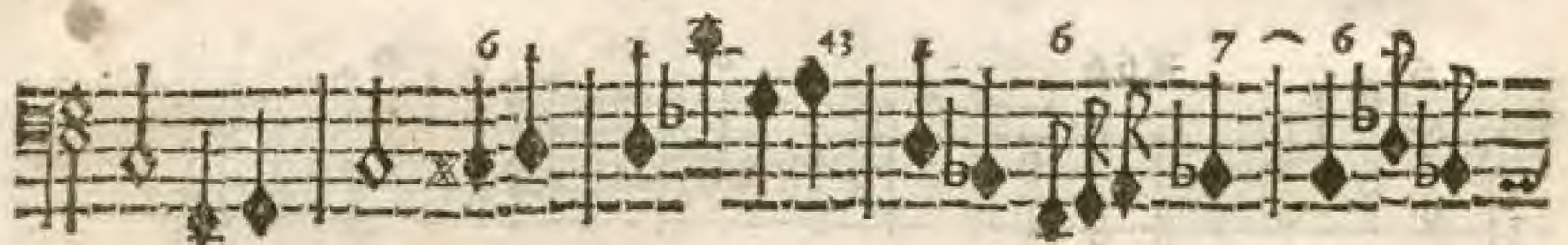
The first system of the musical score for 'The Swan Song' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'adagio'. Above the staff, the numbers '6 5' and '4 3' are written, indicating fingerings. The music consists of several measures, including a half note, a quarter note, and a dotted quarter note, followed by a series of eighth and sixteenth notes. A double bar line is present. The system ends with a measure containing a double bar line and a fermata.

The first system of musical notation for 'The Bird Song' is written on a single staff. It begins with a treble clef and a common time signature (C). The melody consists of several measures, each containing a diamond-shaped note. Above the staff, there are various annotations: a '6' above the first measure, a '6' above the second measure, a '65' above the third measure, a '43' above the fourth measure, a '6' above the fifth measure, a '7' above the sixth measure, a '43' above the seventh measure, and a '7' above the eighth measure. The notation is in a style typical of early 20th-century music manuscripts.

Ereina

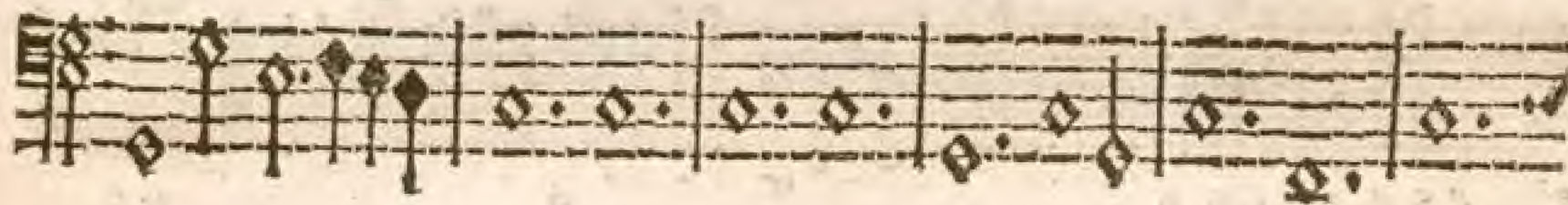
The second system of musical notation, continuing from the first system. It features a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. Above the staff, there are several numbers and symbols: '5', 'b', '43', '43', '43', '76', a star-like symbol, 'b', 'b65', and '6'. The notation is written on a five-line staff with a single line of music.

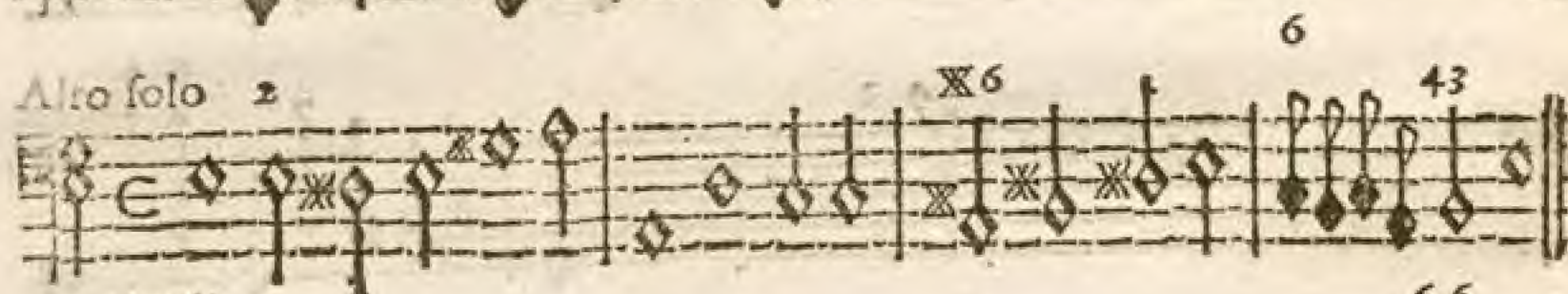






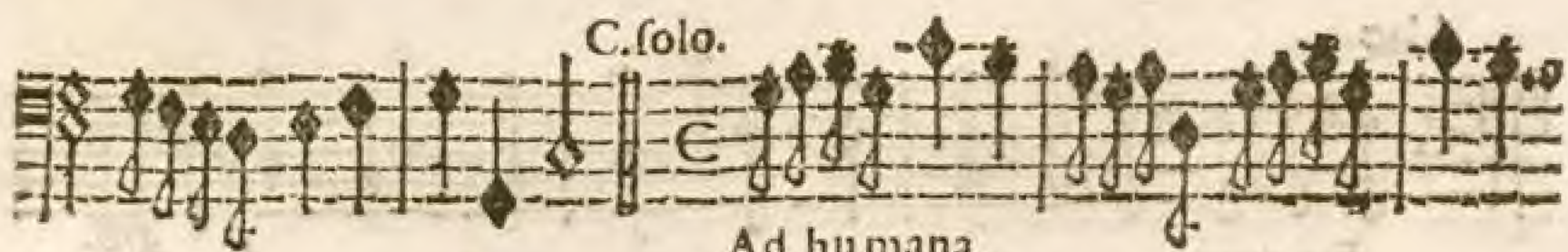
D Coelum .





Audi.





Ad humana.

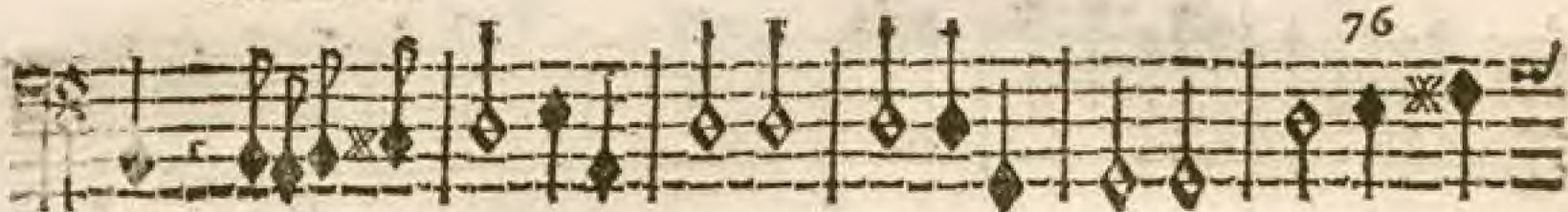




Alto



Eia curre .



76



43

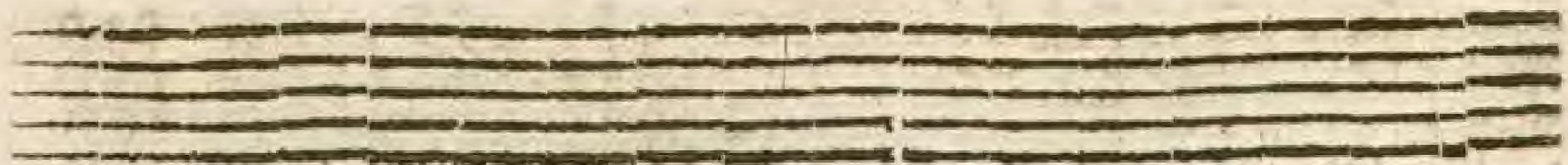
76 43

4X3



93

Ad Coelum



222 3

6 b 2 5 6 7 6 6 5 6

E Go flos.

4 3 6

6 2

6 6 6 6 7 5 5x6 7 b 6 4 3 6 7 6 7

7 6 7 6 b 6 7 7

6 2 2

Sicut lilium.

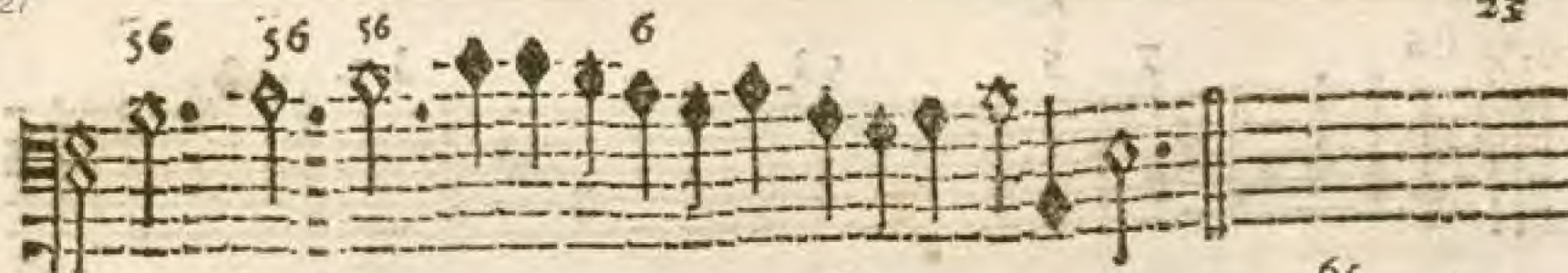
2 6 6 presto

6 6 6 3 adagio.

Sic dilectus meus,

22

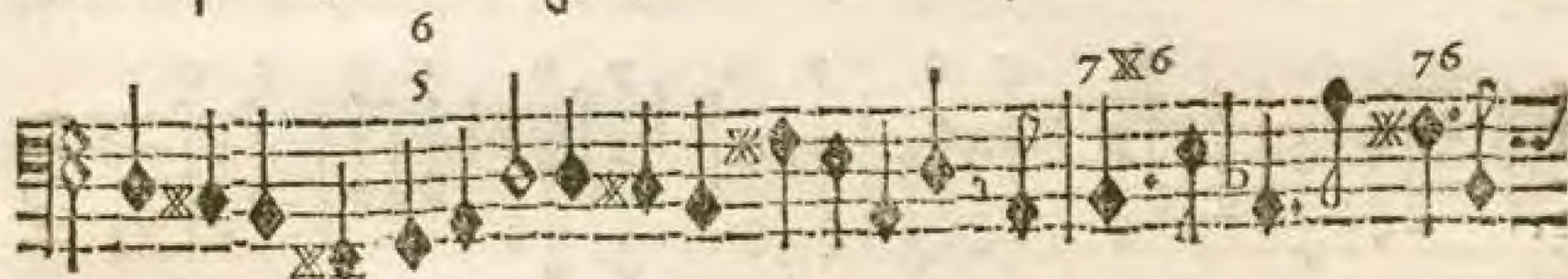




Alto solo.

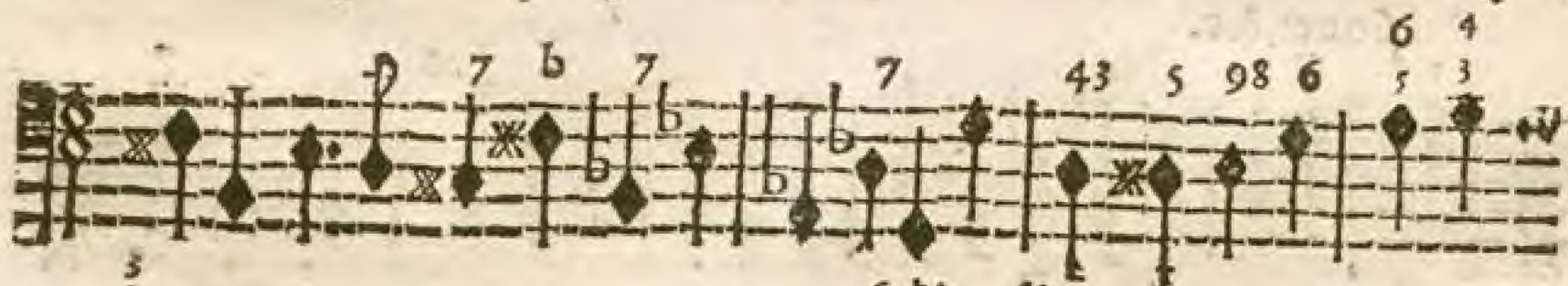
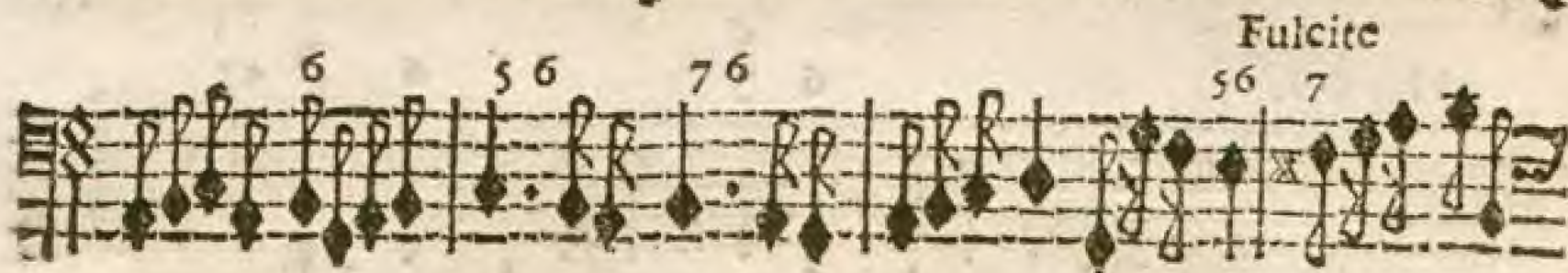


Vox.



Sonet, &c.





6 6 7 7 6 7 7 43 7 b 25

76 7 43 7 b 7 7

7 7 43 b5 98 6 b5 43 98 x6

b6 6 6 5 76 4 3

x6 43

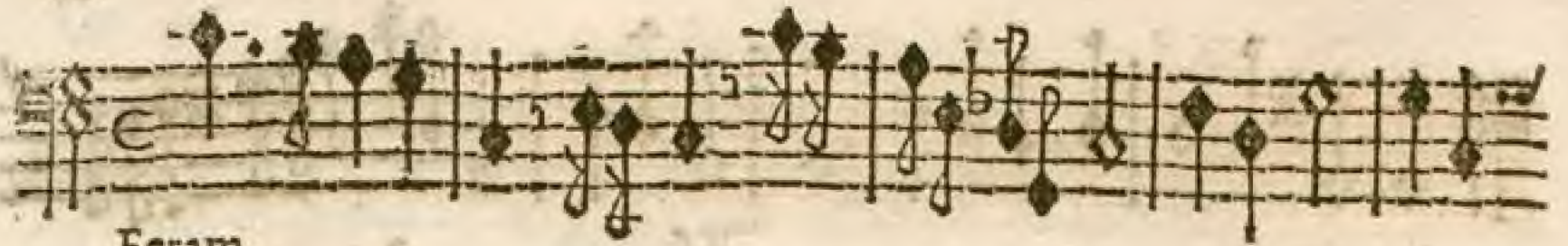
P Ara Cruces.

x6 6 6 43 6 6

6 6 6 6 6



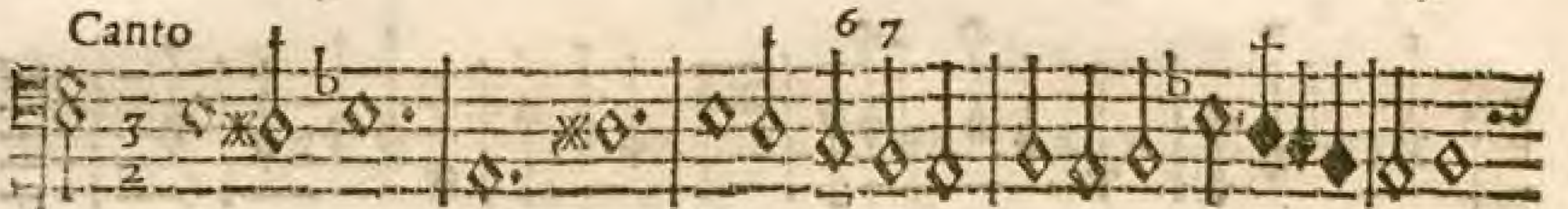




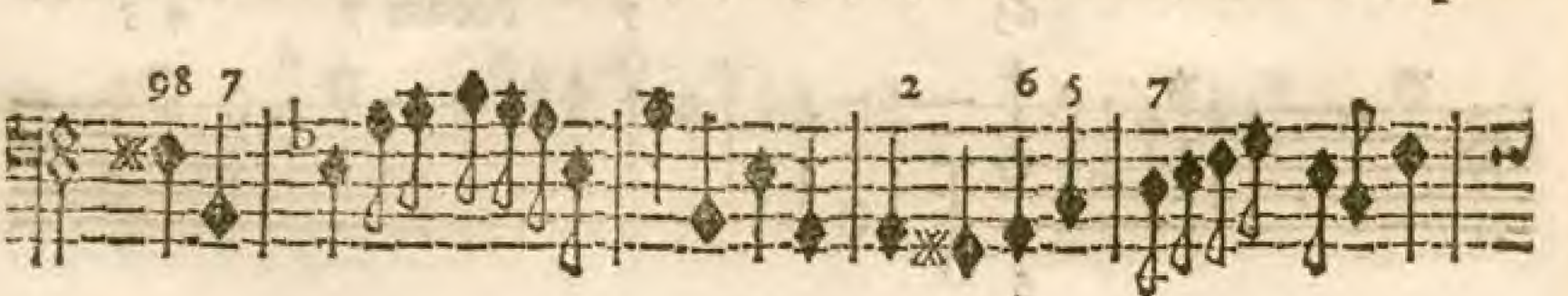
Feram.



Canto

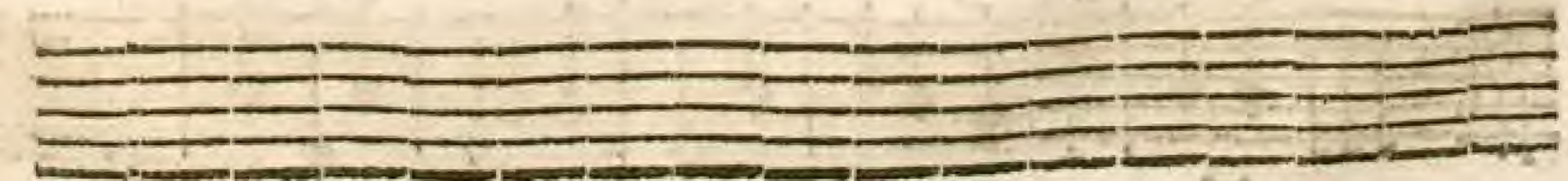
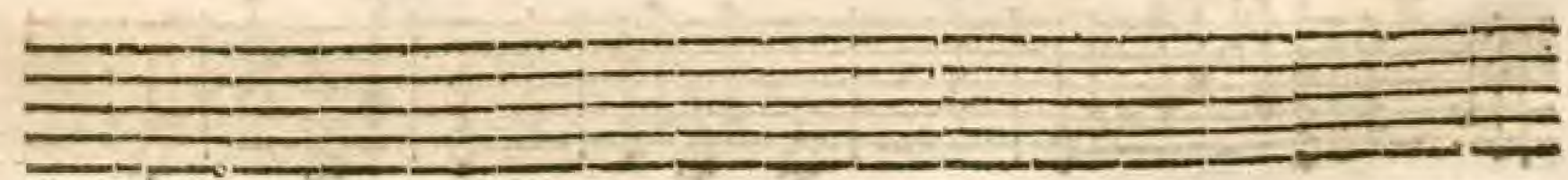
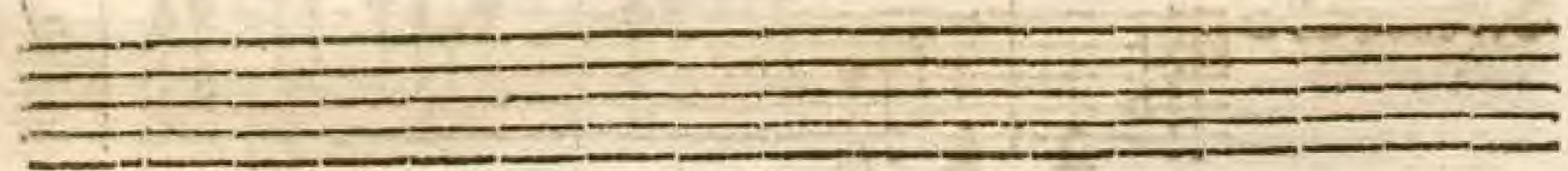
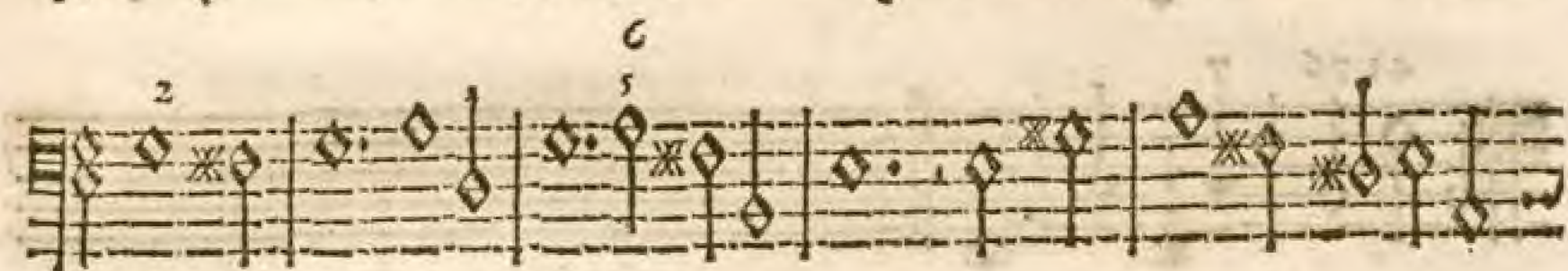
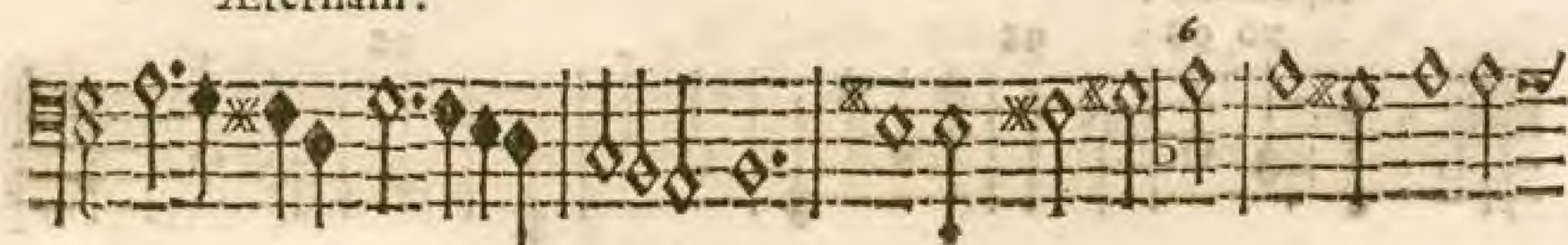


Non timet



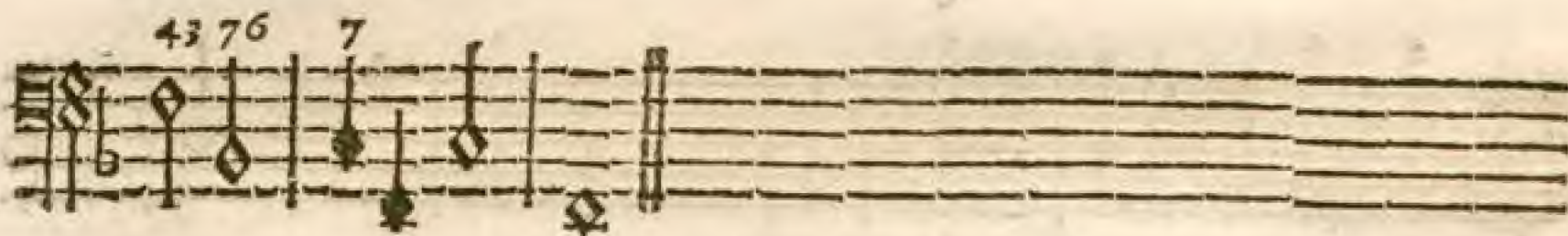
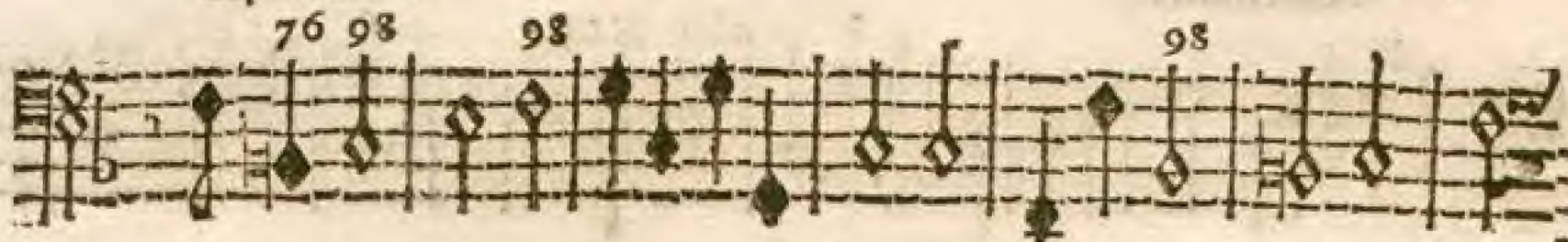


Æternam.





Xpectans .



adagio



Xpectans expectaui Dñum .



Laboranti.

7 5 4b3 X65

76 6 6 6 6 5 \flat_4 2 6 2 \flat_6 2 6 2 6 2 6 6

32 5 5 5 5 4 43 2 6 6 6 4 3 2 6 7 43 2 6 4

A musical staff in G major (one sharp) and 3/4 time. It contains 16 measures of music. Above the staff are various fingerings and other markings: 32, 5, 5, 5, 5, 4, 43, 2, 6, 6, 6, 4, 3, 2, 6, 7, 43, 2, 6, 4. The notes are mostly quarter and eighth notes.

Et lacrimis.

6 Basso X6

A musical staff in G major and 3/4 time, labeled 'Basso' and 'X6'. It contains 16 measures of music. Above the first measure is a '6'. The notes are mostly quarter and eighth notes.

Ego dilecto.

A musical staff in G major and 3/4 time, containing 16 measures of music. It features many beamed eighth and sixteenth notes. Above the staff are several 'X' markings.

A musical staff in G major and 3/4 time, containing 16 measures of music. It features many beamed eighth and sixteenth notes. Above the staff are several 'X' markings.

6 6 6 6 6 6 6 6 6 6 6 6

A musical staff in G major and 3/4 time, containing 16 measures of music. Above the staff are many '6' fingerings. The notes are mostly quarter and eighth notes.

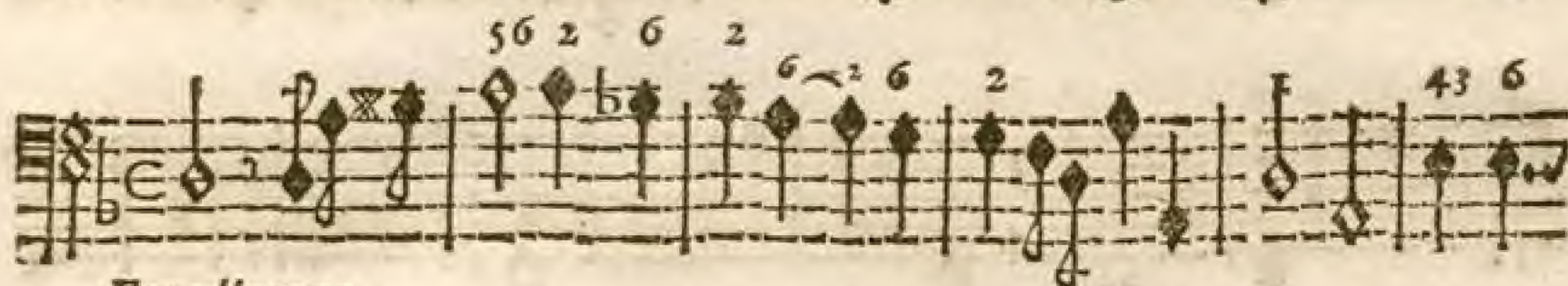
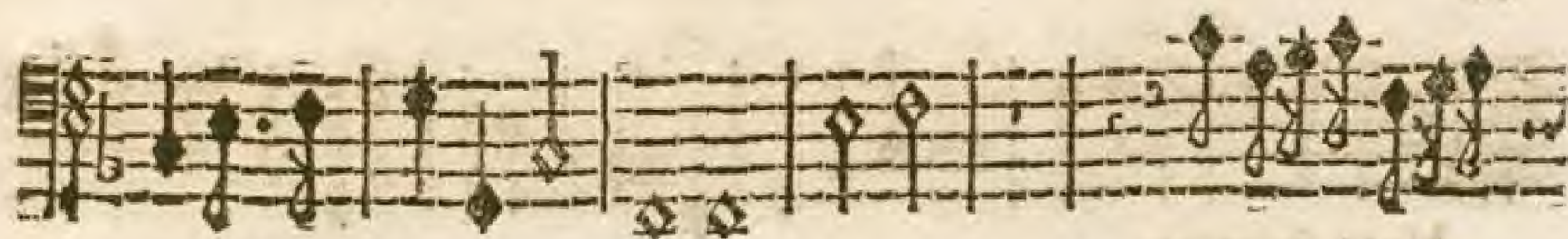
A musical staff in G major and 3/4 time, containing 16 measures of music. It features many beamed eighth and sixteenth notes. A '6' is written below the staff in the 10th measure.

b

A musical staff in G major and 3/4 time, containing 16 measures of music. It features many beamed eighth and sixteenth notes. A 'b' is written above the staff in the 12th measure.

6 6 6 X

A musical staff in G major and 3/4 time, containing 16 measures of music. Above the staff are '6' fingerings and an 'X' marking. The notes are mostly quarter and eighth notes.



Egrediamur .

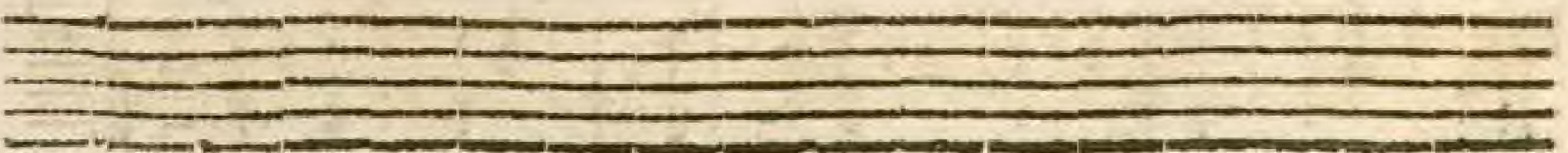
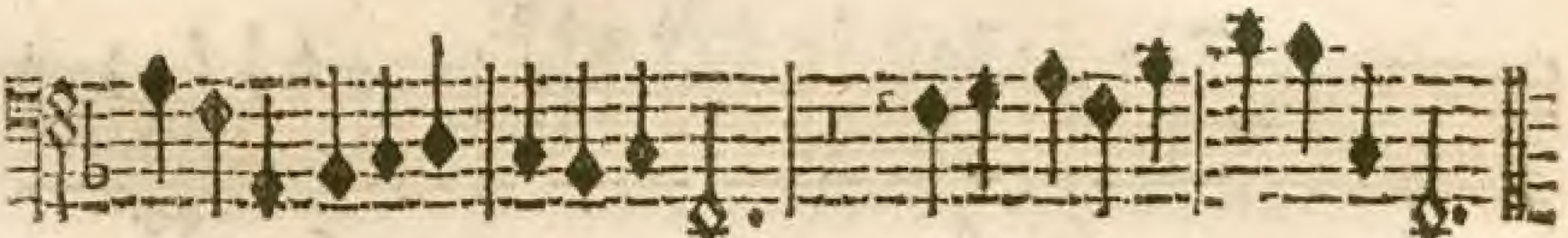




Mane surgamus .



Alleluia



allegro.

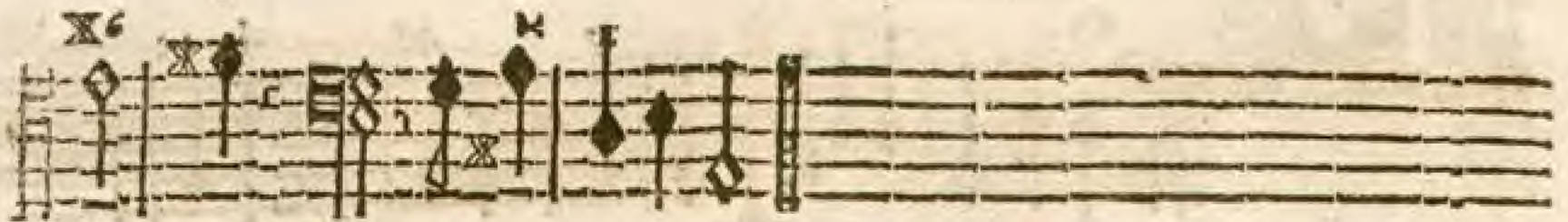
Auda anima.

Handwritten musical score for a piece titled "Auda anima." The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked "allegro." at the beginning. The score includes various musical notations, including notes, rests, and accidentals. Above the staves, there are several numbers and symbols indicating fingerings and other performance instructions: 7, 7, 65, 7, 43, b 43, 6, 6, 6 7, X6, b6, 5 X6 6 7 6, 5 6, 7, 43, 6 5, 4 3, adagio, 43, 5 X6 X, 5, 6, 43, X. The piece concludes with a double bar line and a final cadence.

Dominus.



6



b6x4

C.1. solo.

2

56

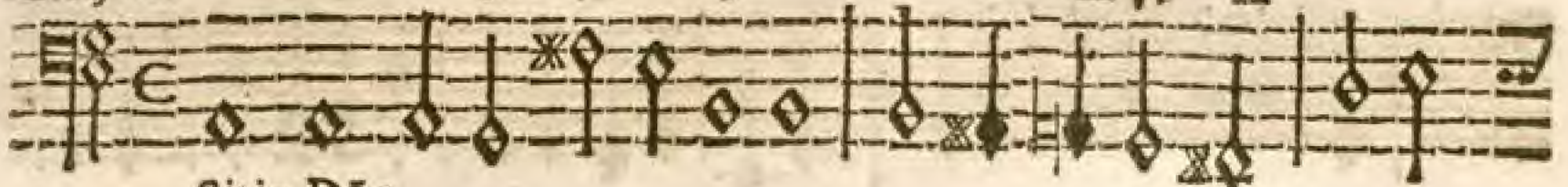
76

5

6

X76

5



Sitio Dñe.

76

6

X6

6

65

X6

6

6



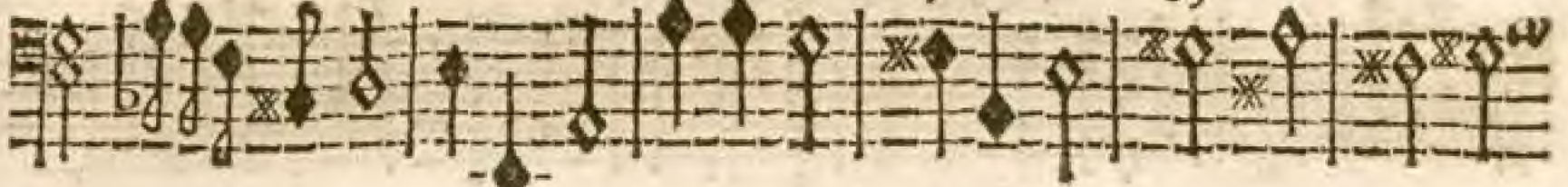
X4

2

6

7

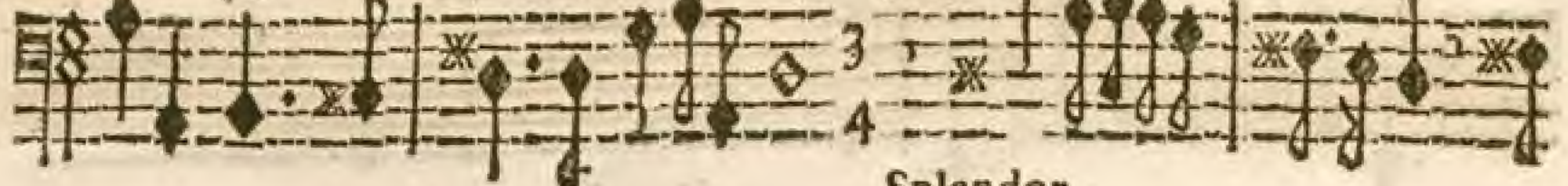
65



76

6

presto



Splendor.



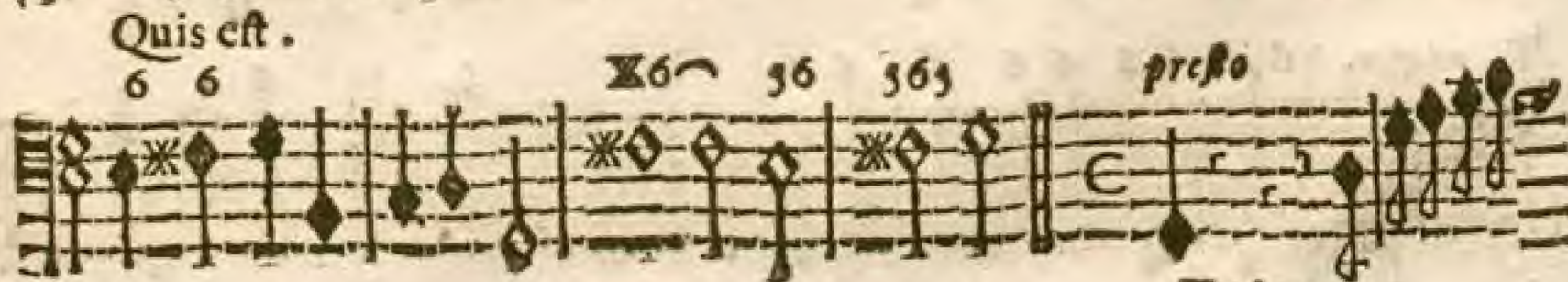
6

6

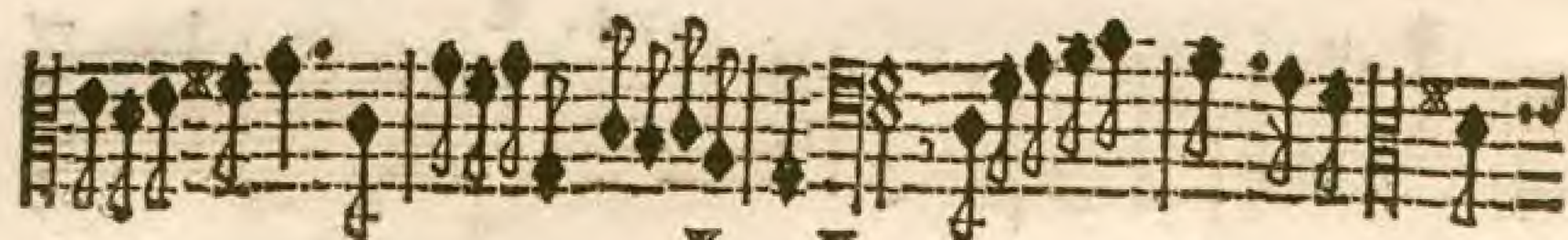




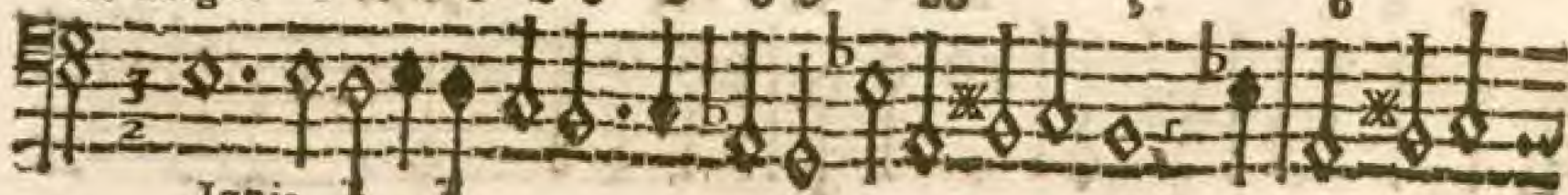
Quis est .



Tu lux .



T. adagio. 6 6 6 6 6 6 6 6 6



Ignis.



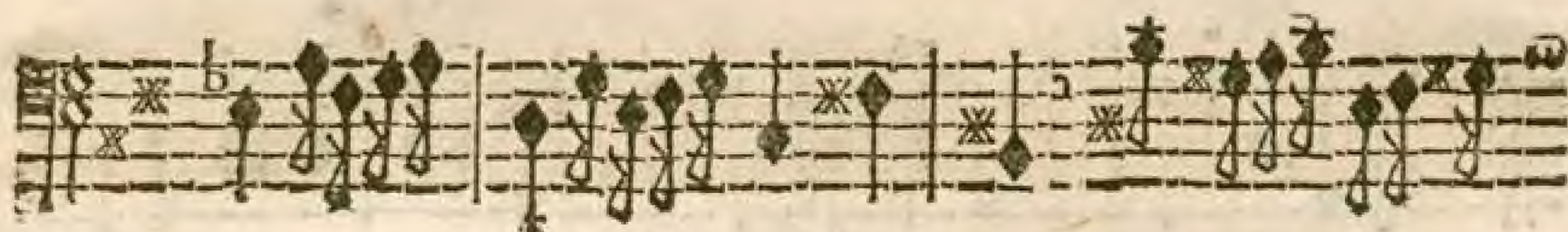
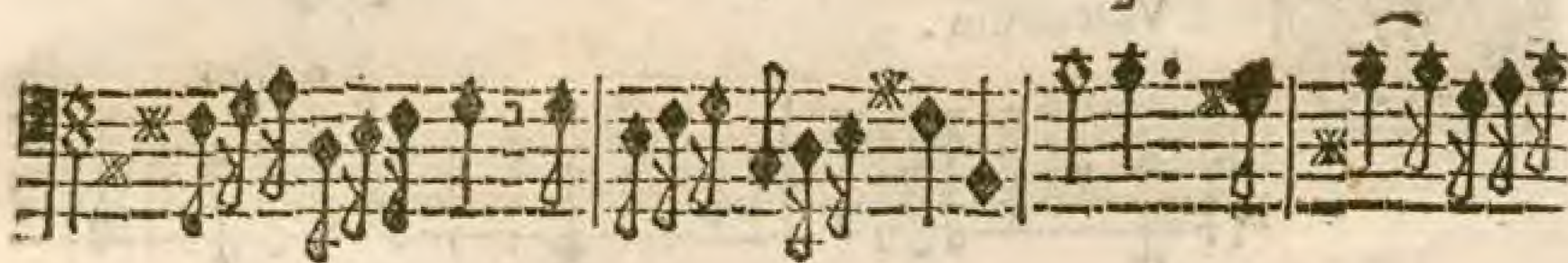


Omus, &c.





2



X6





Vinceratum.

6 2 2 X 6 6

6 6 x 6

6 76 6 4

presto

adagio. 76 65

B. 43 A.

Adsum.

C. 6 *

Amoris.

b6 43

C b6 6 6 43 A.

Vines.

6 63 43 B. 43

Soluct.

B6

6

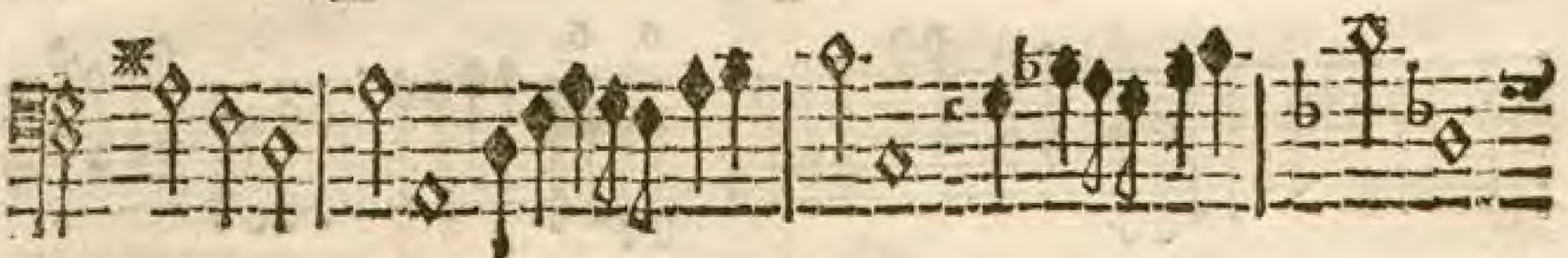
6X

6 2

Alto

Qui vitæ,

f 2



Vt vinat.



A single staff of handwritten musical notation. The notation includes various note values, some with stems and flags, and rests. A marking 'b76' is visible above the staff. The notation is written in a historical style, possibly from a 16th or 17th-century manuscript.



M.

C. solo.



Omnis regit me.





Super aquam.





T. solo. 6 b5

6 b5

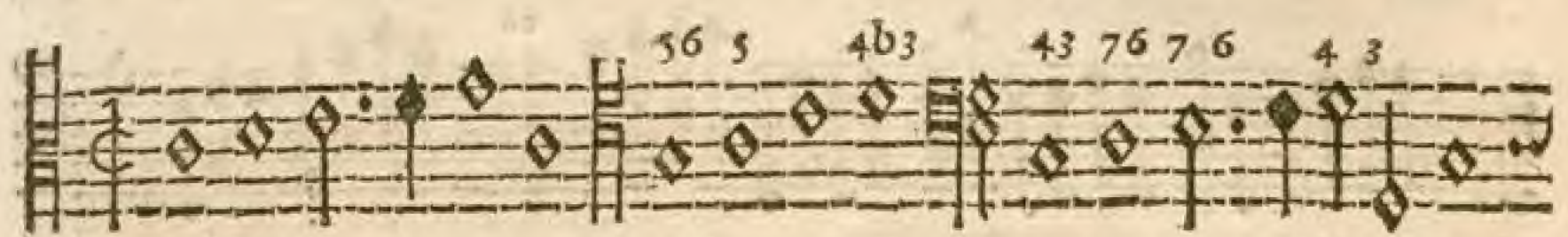
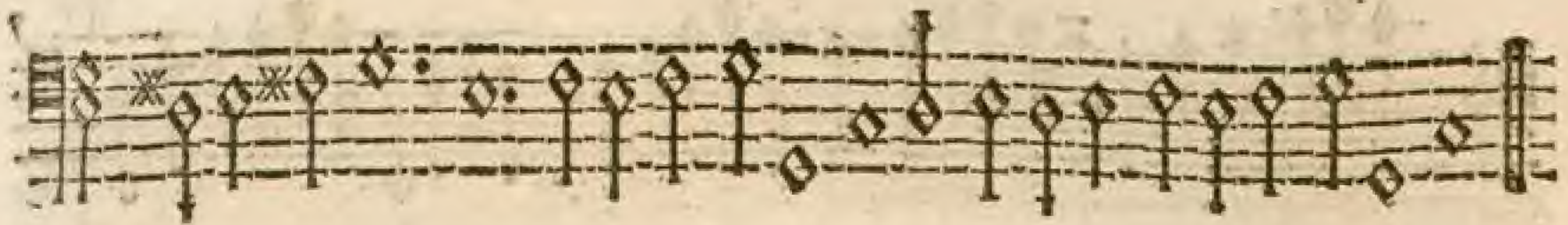
b6



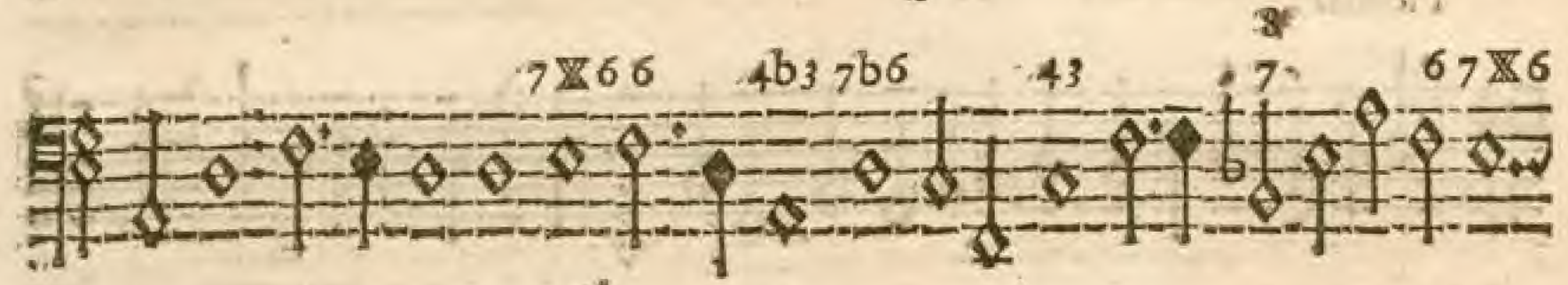


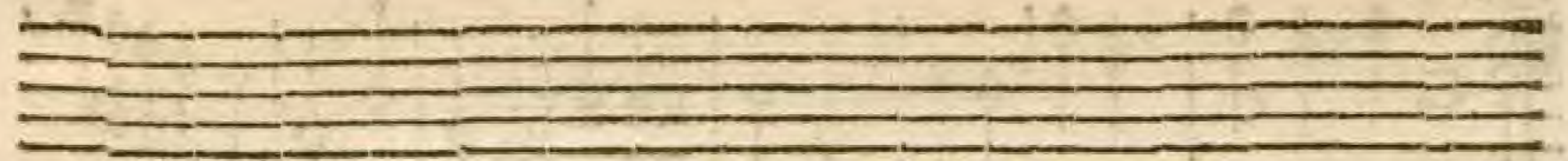
Paraffi ,





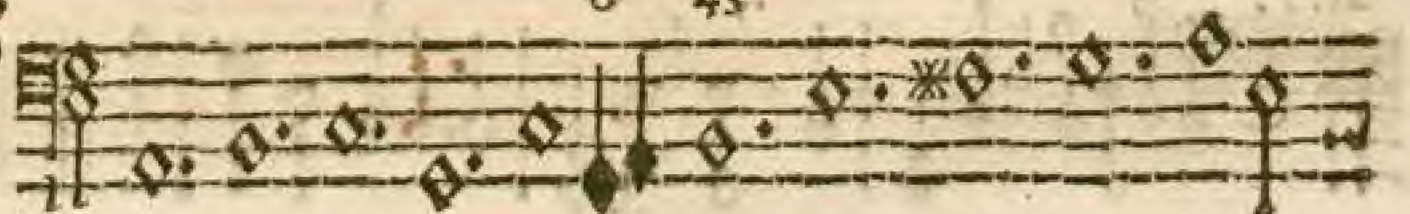
Oculi.





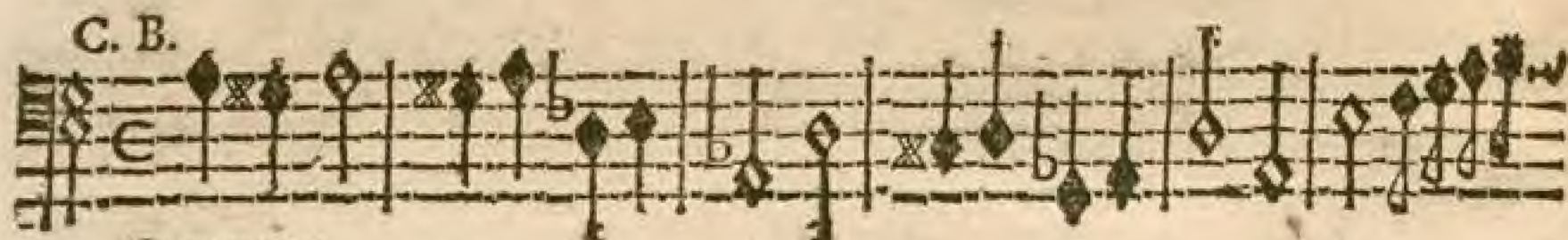
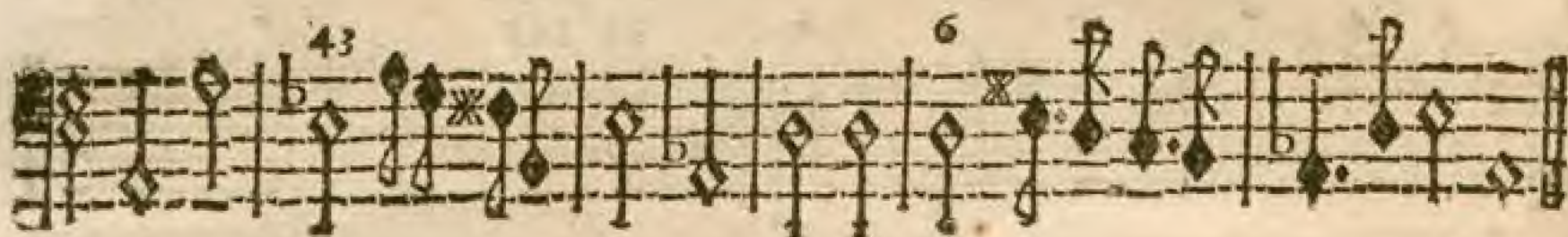
I quæris miracula.

6
6 43.



52 4

Cedunt mare:



C. B.

Percunt:



Cedunt, vt supra.

A.T.



6 Gloria Patri, &c.



F I N I S.

Handwritten text in a vertical column on the left margin, likely bleed-through from the reverse side of the page.



56 565

